VOLUME XXXIII No. 4
PRICE 10 CENTS

28 JANUARY 1909

WHOLE NUMBER 842
$4.00 A YEAR

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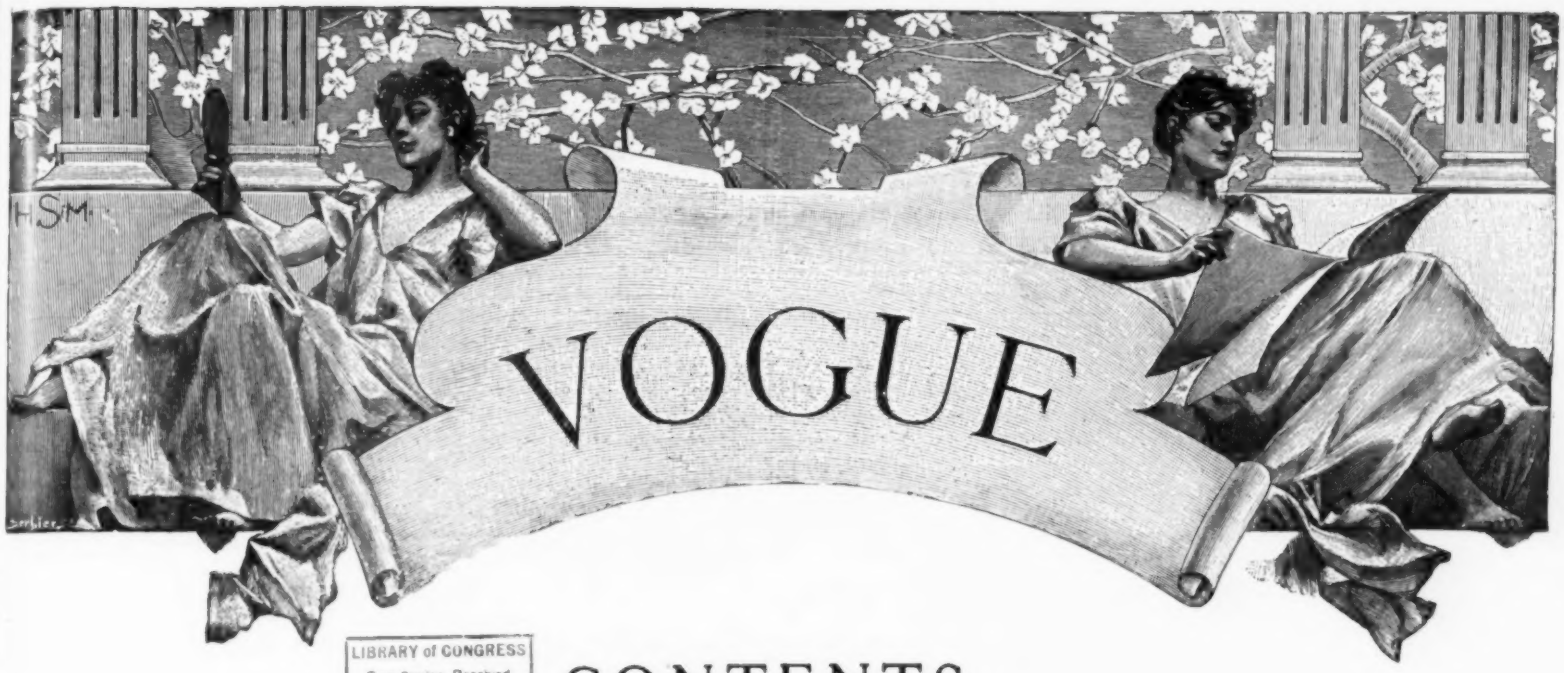

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Spring Announcement Number

On 18 February Vogue will publish its annual Spring Announcement Number. This issue is devoted to the early output of Spring Novelties. Models from the leading Milliners, Tailors, Shirtmakers, Bootmakers, Corsetmakers, and Specialty Shops are illustrated and described. This number will also contain in addition to the regular weekly departments a number of clever special features and an illustrated short story. The cover will be printed in colors. Price, 25 cents.

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Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

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DESCRIPTIONS OF FASHIONS

PAGE 147

LEFT FIGURE.—Directoire gown of wine-colored broadcloth, trimmed with straps, embroidered buttons and insertions of Venice lace. Black satin hat trimmed with black plumes.

MIDDLE FIGURE.—Long coat of smoke-gray Ottoman silk, braided in gray soutache and elaborately embroidered in moss-green silk.

RIGHT FIGURE.—Walking suit of Atlantic-blue serge, trimmed with heavy black soutache braid and black satin buttons.

MIDDLE PAGE

LEFT FIGURE.—Walking suit of fine serge in willow green with an extremely long, straight coat. The revers, Napoleonic collar, side panels, coat hem, corsage and sleeves are trimmed with silver gray, silk soutache in scroll and leaf design. The buttons are of silver gray satin. Below the side panel is a soutached tab, fastened by buttons. Hat of white cachemire de soie, faced with silver metallic tissue and trimmed with a sweep of uncurled ostrich plumes in green and a black velvet crown band.

SECOND FIGURE.—Street suit of taupe cheviot with a paletot effect. Bands of self-tone satin, under coarse silver net, form a coat and skirt border, a pointed yoke in back and narrow cuffs. Shaped tabs of the cloth, piped with satin, satin-covered buttons and black soutache trim. The neck is finished with deep loops of emerald green velvet. Hat of heavy crêpe de chine in taupe with a facing of black satin. Silver gauze ribbon is twisted about the crown, forming a bow on the left over a touffe of taupe aigrettes.

THIRD FIGURE.—Tailored suit of copper-colored Ottoman Reina. It is trimmed with buttons and frogs of self-tone surah silk, covered with soutache. Similar soutache forms an elaborate pattern under the arms. The Napoleonic collar and large patch pockets, as well as the coat front, are also soutached. Hat of stitched cloth in self-tone with a soft tam-o'-shanter crown and novelty ostrich feathers.

FOURTH FIGURE.—Gown of black cachemire de soie, showing a new movement in the jacket, which is made with a long waist effect and loose belt after the moyenâge. It is elaborately trimmed with narrow folds of black satin, appliqued in flower pattern. The yoke in front and back and the sleeves are of folded, black chiffon over a foundation of gold gauze. The girdle is of black satin, stiffened with heavy gold ornamentation, and a touch of gold thread is worked in the revers. Hat of crushed, black chiffon with full, white ostrich tips on the left.

FIFTH FIGURE.—Costume of slate-colored Shantung silk with a long coat and the skirt lying well on the ground. The opening in front and the sleeves are finished with wide black silk braid, laid flat and in bows. Similar braid and black silk soutache trim. Ruche of slate-colored tulle and black satin ribbon. Hat of slate-colored French felt with novelty plumage and satin ribbon in black, and black jet pins.

SIXTH FIGURE.—Afternoon suit of heavy Ottoman silk in old rose, trimmed with bands of self-tone taffeta silk, which are bordered with self-tone braid and finished with twisted cord buttons. A motif of the braid is placed at the opening in front and at the middle back. Hat of crêpe météor in old rose, faced with white metallic gauze and trimmed with a swathe of crêpe météor and pink tinted dahlias.

SEVENTH FIGURE.—Suit of cerise chiffon broadcloth. The jacket is of the same cloth, but it is laid in narrow, flat folds, giving a striped effect. A similar movement is carried out in the pointed skirt border. The flat collar is of smoke-gray satin. Straps of the folded cloth with satin buttons in smoke-gray finish the back, and satin buttons and frogs trim the pointed front, which gives an effect of a vest. Hat of smoke-gray satin, faced with cerise cachemire de soie. Shaded pink lilacs and black ribbon form the trimming.

(Continued on page 138.)

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LEFT FIGURE.—The upper part of the petticoat is of black chamois skin, the lower part of black silk embroidered in black and trimmed with a lattice work of black velvet ribbon over flax-blue taffeta silk. Flax-blue satin ribbon, flanked by bands of satin edged with velvet ribbon, runs under a beading of black velvet and ties in long loops on one side.

MIDDLE FIGURE.—Petticoat of natural-colored chamois having a deep silk flounce of the same shade, trimmed with double hemstitching, plaiting and bias ruffles. The middle of the flounce is embroidered in silk of a deeper tone.

RIGHT FIGURE.—Petticoat of marron chamois skin and wide satin ribbon of same shade embroidered and finished with narrow ribbon plaitings. Satin ribbon in moss green hangs down on the right side of skirt, giving something the effect of the merveilleuse.

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LEFT FIGURE.—Gown of dark sauterne crêpe de chine. The bodice is appliqued in self-tone satin and embroidered in white silk. Yoke of net in a paler tone of sauterne, laid in oblique folds. Bretelles and sash ends of sauterne satin, to match the gown. Hat of sauterne satin, with a facing of white suede and plumes in light and dark shades of sauterne.

MIDDLE FIGURE.—Reception gown of black chiffon broadcloth with yoke and lower sleeves of tucked black chiffon unlined. Upper sleeves of cloth with a band of white satin, bordered and appliqued with the cloth. Bodice garniture of white satin, almost covered with silk embroidery in Persian colors. Hat of white crêpe météor, trimmed with gardenias and green foliage.

RIGHT FIGURE.—Gown of prunelle broadcloth, with the unlined sleeves and pieces inset in the bodice of self-tone chiffon. Tucker and triangular piece at the waist line of the cloth, embroidered in self-tone silk. Net yoke, hand embroidered in white. Hat of black repp, faced in prunelle satin with a sweep of black feathers for trimming.

SOCIETY

DIED.

Bird.—On Friday evening, 22 January, at her residence, 202 Madison avenue, Mary Warren Cannon Bird, widow of George Bird, in the 87th year of her age.

Gibbs.—At Hotel Green, Pasadena, Cal., 16 January, 1909, Major Theodore Kane Gibbs, in the 68th year of his age.

Griswold.—On Tuesday evening, 19 January, 1909, at her residence, 128 West 59th street, New York City, Jane Emmet Griswold, wife of John Noble Alsop Griswold.

Helfenstein.—At the Hotel St. Denis, on Saturday, 23 January, 1909, Cornelia Morris, wife of Robert C. Helfenstein, of Elizabeth, N. J., and daughter of the late James L. Morris, of this city.

Rogers.—On Wednesday, 20 January, 1909, at her residence, No. 56 East 78th street, of pneumonia, Susan Le Roy, wife of William Evans Rogers and daughter of the late Hamilton Fish.

Townsend.—Suddenly, at Oyster Bay, L. I., 16 January, 1909, Beekman H. Townsend.

ENGAGED.

Alger-Dalrymple.—Miss Muriel M. Alger, daughter of Mr. Edgar L. Alger, to Mr. Donald Francis Napier Dalrymple, of Scotland.

Holladay-Brown.—Miss Daisy Holladay, sister of Mrs. Eugene Philbin, to Mr. F. Harold Brown.

Hoyt-Dominick.—Miss C. Eleanor Hoyt, daughter of Mr. Edward C. Hoyt to Mr. Gayer G. Dominick.

Mackay-Elliman.—Miss Lois Mackay, daughter of Mr. George Devereux Mackay, to Mr. Roland F. Elliman.

WEDDINGS

Blye-Smith.—27 Jan.—Mr. Joseph Napoleon Blye and Miss Arline Smith, daughter of Mr. William Bartlett Smith, were married on Wednesday, 27 Jan., at the Church of All Angels.

Mac Ewen-Edwards.—Major Douglas Mac Ewen, of the Cameron Highlanders, and Miss Mary Edwards, daughter of Mrs. Lewis Edwards, were married on Wednesday, 20 January, in St. Peter's Church, Eaton Square, London.

Work-Sheldon.—21 Jan.—Mr. John Clinton Work and Miss Cecily Sheldon, daughter of Mrs. Warren Sanford Adams, were married on Thursday, 21 Jan., in Grace Church Chantry. Best man: Mr. Percy Weekes.

WEDDINGS TO COME

Canby-Kerr.—6 Feb.—Miss Mary Dyckman Canby, daughter of Mr. C. Harlan Canby, of Chicago, to Mr. Walter Boardman Kerr, at the home of the bride.

Doudge-Tate.—10 Feb.—Miss Edith Doudge, daughter of Mrs. James R. Doudge, to Mr. William Tate, in St. Bartholomew's Church.

Hun-Clark.—20 Feb.—Miss Susan Hun, daughter of Mr. Marcus T. Hun, of Albany, to Mr. Stephen Clark, in the Cathedral of All Saints.

McCoy-Jones.—3 Feb.—Miss Rosita Dorrington McCoy, daughter of Mr. Frank McCoy, to Mr. Edward Fairfield Jones, at the St. Regis.

Yoakum-Fosdick.—23 Feb.—Miss Katheryne Yoakum, daughter of Mr. Benjamin Yoakum, to Mr. Paulding Fosdick, in the Fifth Avenue Presbyterian Church.

DANCES

Hoyt.—22 Jan.—A dance was given on Friday, 22 January, by Mrs. Jane Hoyt for Miss Cornelia Hoyt. The cotillion was led by Mr. Latham Ralston Reed, dancing with Miss Hoyt. Present were: Mr. and Mrs. Jose V. Onativia, Jr.; Mr. and Mrs. Albert Aiken, Miss Anne T. Gardiner, Miss Julia Loomis, Miss Susan M. Ludlow Gould, Miss Dorothy Pennington Toler, Miss Cornelia Landon, Miss Katharine McCook, Miss Jessie Hazard, Miss Dorothy Dayden, Miss Leonie Alexandre, Miss Marjorie A. Curtis, Miss Katharine Duane, Miss Dorr, Miss Gertrude Slocum, Miss Therese Ingersoll, Miss Blanche Oelrichs, Miss Violet Cushman, Miss Emily Potter, Miss Nina Chisholm, Miss Eleanor Townsend, Miss Angelica S. Brown, Miss Frances Dickey, Miss Dorothy Bigelow, Miss Edith A. Brooks, Miss Ruth Davis and Miss Rosamond Burr. Mr. Cleveland Cobb, Mr. Gardiner Perry, Mr. J. Harry Alexandre, Jr.; Mr. Walter Anderton, Mr. W. Preston Fargo, Mr. Gerald V. Hollins, Mr. George B. Wagstaff, Mr. Frederick T. Frelinghuysen and Mr. Louis W. Noel.

CHARITY BALL

A Charity Ball in aid of the New York Association for the Blind was held on Thursday, 21 January, at the Plaza. Patronesses: Mrs. Horace Porter, Mrs. James Roosevelt, Mrs. Hamilton Fairfax, Mrs. Thomas Hicks, Mrs. Stephen R. Post, Mrs. Cass Gilbert, Miss Holt, Mrs. Edward R. Hewitt, Mrs. Joseph C. Bloodgood, Mrs. John P. Middleton, Mr. and Mrs. Henry Phipps, Mrs. H. Fairfield Osborn and Mr. and Mrs. Richard Watson Gilder. Floor Committee: Mr. Kenelm Winslow, Mr. George H. Sullivan, Mr. Gano Dunn, Mr. Francis Rogers, Mr. Eldridge Thomas, Mr. Charles Stewart Butler, Mr. Alexander D. B. Pratt, Mr. Gerald V. Hollins, Mr. Seymour Johnson, Mr. C. Edmund Fairfax, Mr. William Baylis, Jr., Mr. John G. Neeser, Mr. William H. Vanderpoel, Mr. Henry Talmadge, 2d., Mr. Oswald Jackson, Mr. H. Morgan Post, Mr. Rodman Gilder and Mr. Theron R. Strong. Among the subscribers were Mrs. Charles E. Sands, Mrs. W. Barclay Parsons, Mr. and Mrs. Frank B. Porter, Jr., Mrs. Henry L. Wardwell, Mr. and Mrs. Oakleigh Thorne, Mr. and Mrs. George Heye, Mr. and Mrs. William M. Sloane, Mrs. Tracy Hoppan, Mrs. George C. Riggs, Mr. and Mrs. Banyer Clarkson, Mrs. William B. Beekman, Mrs. Edgar S. Auchincloss, Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. Frederick W. Whitridge, Mr. and Mrs. Andrew Carnegie, Mrs. Seth Low, Mrs. F. Tilden Brown, Mr. and Mrs. John E. Alexandre and Mrs. John Claflin.

MUSICALE

A musicale was given on Saturday, 23 January, by Mrs. Clarence H. Mackay. Present were: Mr. and Mrs. Frederick W. Vanderbilt, Mr. and Mrs. Edward J. Berwind, Judge and Mrs. James W. Gerard, Mr. and Mrs. Gordon Knox Bell, Mr. and Mrs. Andreas Dippel, Mr. and Mrs. James B. Haggin, Mr. and Mrs. George Rose, Mr. and Mrs. Henry F. Godfrey, Mr. and Mrs. Reginald De Koven, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Philip M. Lydig, Mr. and Mrs. Cortlandt Field Bishop, Mr. and Mrs. Richard Stevens, Mr. and Mrs. Nicholas Murray Butler, Mr. and Mrs. William F. Sheehan, Mr. and Mrs. Edmund Randolph, Mr. and Mrs. George F. Baker, Mr. and Mrs. Francis K. Pendleton, Mrs. Paul Morton, Mrs. John R. Livermore, Mrs. Foxhall Keene, Miss Cornelia Barnes, Miss Martha Beeckman, Miss Evelyn Burden, Miss Emily Trevor, Miss Davidge, Miss Beatrice Bend, Mrs. Sydney Dillon Ripley and Mrs. Samuel S. Chauncey.

THEATRE PARTIES

A theatre party was given on Tuesday, 19 January, by Mrs. Charles F. Hoffman. Present were: Mr. and Mrs. Joseph Earle Stevens, Mr. and Mrs. A. Stewart Walker, Mr. and Mrs. Lorillard Spencer, Jr., Mr. and Mrs. Charles De L Oelrichs, Miss Helen Rives, Miss Constance Warren, Miss Gwendolyn Burden, Miss Irene Sherman, Miss Mildred Sherman, Miss Dorothea Kane, Miss Lisa Suydam, Miss Laura Emmet, Miss Janetta Alexander, Miss Marian Clark, Miss Lisa Cutting, Miss Muriel Morris, Miss Helen Le Roy Miller, Miss Evelyn Witherbee, Miss Beatrice Crosby, Miss Josephine Crosby, Miss Blanche Oelrichs, Miss Effie Pearson, Miss Helen Costen, Miss Evelyn Smith, Mr. Franklin A. Plummer, Mr. W. Wickman Hoffman, Mr. F. Burrall Hoffman, Jr., Mr. Philip Birckhead, Mr. Harry Oelrichs, Mr. Erskine Hewitt, Mr. Marshall R. Kernochan, Mr. Willing Spencer, Mr. Robert Potter Breese, Mr. Frederic Cruger, Mr. Lawrence L. Gillespie, Mr. Joseph Pulitzer, Jr., Mr. Lytle Hull, Mr. Francis Roone, Mr. I. Townsend Burden, Jr., Mr. William Post, Mr. Craig Wadsworth, Mr. J. Harry Alexandre, Jr.; Mr. Richard Lawrence, Mr. M. Taylor Pyne, Jr., and Mr. Robert Van Cortlandt.

A theatre party was given on Monday, 18 January, by Mrs. B. Ogden Chisholm for Miss Nina Chisholm. Present were: Miss Eleanor Duane, Miss Marion Bull, Miss Harriet Glover, Miss Gladys Roosevelt, Miss Cornelia Hoyt, Miss Helen Miller, Miss Teresa Ingersoll, Miss Anna Short, Miss Sophie Townsend, Miss Evelyn Witherbee, Miss Katharine Tillman, Miss Janet Townsend, Miss Natalie Chauncey, Miss Anna Pellew, Miss Beatrice Benjamin, Mr. Alfred Macy, Mr. Guy Carleton, Mr. Chesley Richardson, Mr. Cyril Stevenson, Mr. Orson Munn, Mr. Louis Noel, Mr. August Noel, Mr. Marcel Gourd, Mr. Basil Durand, Mr. Southgate Freeman, Mr. Walter N. Stillman, Mr. William Boulton, Mr. Howard Boulton, Mr. George Carpenter, Mr. Thomas Potter, Mr. Howard Potter, Mr. Theodore Dixon, Mr. Paul Hammond, Mr. Newbold Herrick and Mr. Candler Cobb.

LUNCHEONS

A luncheon was given on Tuesday, 19 January, by Mrs. William Baylis for Miss Edith Brooks. Present were: Miss Adelaide Baylis, Miss Gladys Roosevelt, Miss Vera Onativia, Miss Alice Anderson, Miss Janet House, Miss Cornelia Hoyt, Miss Gertrude Cheever, Miss Katherine Burton, Miss Lucia Burton, Miss Leonie Alexandre, Miss Angela de Acosta, Miss Jessie Hazard and Miss Violet Cushman.

A luncheon was given on Sunday, 17 January, by Mrs. Ogden Mills. Present were: Miss Evelyn Burden, Mrs. Whitney Warren, Mrs. Henry C. Phipps, Miss Iselin, Mr. and Mrs. Royal Phelps Carroll, Mrs. Maturin Livingston, Mrs. Francis K. Pendleton, Mr. and Mrs. Cortlandt Field Bishop, Miss Anna Sands, the Hon. Donald Forbes, Mr. James F. D. Lanier, Mr. J. D. Roman Baldwin and Mr. L. F. Holbrook Betts.

CHARITY ENTERTAINMENTS

An entertainment for the benefit of the Fresh Air Fund and the Church of the Heavenly Rest will be given on Wednesday, 10 February, at the Waldorf-Astoria. Two French operettas will be sung, Une Fête de Maie and Air and Dances. Among those taking part will be: Miss Marjorie Gould, Miss Dorothy Hayden, Miss Dorothy Randolph, Miss Elizabeth Latimer, Miss Elizabeth Deming, Miss Bessie Yoakum, Miss Anzonella Kane, Mrs. Henry H. Rogers, Jr., Mrs. Russell H. Hoadley, Mrs. Thornton Chard, Miss Beatrice C[illegible]y, Miss Josephine Crosby, Miss Dorothea [illegible]aper, Miss Ethel de Koven, Miss Do[illegible]hy Bigelow, Miss Angelica Brown, Miss E[illegible]nor Whitridge, Miss Marjorie Curtis, [illegible]iss Natalie Altman, Miss Marjorie Bo[illegible]ne, Miss Aileen Tone, Miss Elizabeth Be[illegible]on and Miss Ethel Stoddard, Mr. Law[illegible]ce Butler and Mr. Howard Greenley.

A St. Valentine's Kettledrum in a[illegible] of the Samaritan Home for the Aged, [illegible]ill be held on the afternoon of 13 Feb[illegible]ry at Sherry's. Among the managers of the Home are: Mrs. Richard Irvin, [illegible]rs. Charles L. Perkins, Mrs. Henry G. Mc-Vickar, Mrs. John Dyneley Prince, [illegible]rs. Paul D. Cravath, Mrs. Gustav E. Ki[illegible]sel, Mrs. Newbold Le Roy Edgar, Mrs. Howland Davis, Mrs. William P. Douglas, Mrs. O. H. P. Belmont, Mrs. Alfred Wagstaff, Mrs. Hilborne L. Roosevelt, Mrs. Alfred Kessler, Mrs. John Turner Atterbury, Mrs. Alfred Graham Miles, Mrs. Gordon Macdonald, Mrs. Alexander S. Webb, Mrs. James Speyer, Mrs. Francis P. Kinnicutt, Mrs. James Benkard, Mrs. Archibald G. Thacher, Mrs. W. Kintzing Post, Mrs. Lewis F. Frissell, Mrs. George W. Forsyth, Mrs. Warren E. Dennis, Mrs. Benjamin Perkins and Mrs. Sidney DeKay.

An Italian Festival in aid of the sufferers in Italy will be given on the afternoon and evening of 1 February at the Waldorf-Astoria. Among the patronesses are: Mrs. F. Thornton Roe, Mrs. J. Allen Townsend, Mrs. E. Francis Hyde, Mrs. Adrian Iselin, Mrs. Seth Low, Mrs. Joseph J. O'Donohue, Mrs. W. B. Osgood Field, Mrs. Walter L. Suydam, Mrs. George G. De Witt, Mrs. H. Leroy Satterlee, Mrs. William F. Sheehan, Mrs. William A. Perry, Mrs. T. Charles Farrelly, Mrs. Sanford Bissell, Mrs. Harry S. Kingsley, Mrs. Janvier Le Duc, Mrs. Adrian H. Joline, Mrs. Emil L. Boas, Mrs. Charles D. Freeman, Mrs. Daniel O'Day, Mrs. Archibald S. Alexander, Mrs. Edward J. Berwind, Mrs. Dave Hennen Morris, Mrs. Paul Morton, Mrs. James A. Burden, Jr., Mrs. Nicholas Murray Butler, Mrs. John C. Eno, Mrs. Antonio de Navarro, Mrs. Thomas H. Kelly, Mrs. Edward Lauterbach, Mrs. Theodore Taft, Mrs. George C. Holt, Mrs. Henry Siegel, Mrs. J. Duncan Emmet, Mrs. Frederick Pearson, Mrs. Charles H. Sherrill, Mrs. Daniel Butterfield, Mrs. Paul Gallatti and Mrs. Charles M. Oelrichs.

The annual Charity Ball will be held on 9 February at the Waldorf-Astoria. On the floor committee are: Mr. Rutger B. Jewett, Mr. Robert P. Kernan, Mr. I. Wistar Kendall, Mr. James Duane Livingston, Mr. Richard Lawrence, Mr. William R. McLaughlin, Mr. Devereux Milburn, Mr. James Clark McGuire, Mr. Frederic Potts Moore, Mr. Alfred Macy, Mr. Gurnee Munn, Mr. Courtlandt Nicoll, Mr. Harry F. Oelrichs, Mr. William Post, Mr. Howard A. Plummer, Mr. Lindsay Russell, Mr. Moncure Robinson, Mr. R. Howard Russell, Mr. Arthur F. Schermerhorn, Mr. W. Rhinelander Stewart, Jr., Mr. Theron R. Strong, Mr. Lawrence Swift, Mr. Kenneth B. Schley, Mr. Charles E. Sands, Mr. T. Suffern Tailer, Mr. Harold Tappin, Mr. Chester M. Van Kleeck, Mr. E. Coster Wilmerding, Mr. Henry W. Warner, Mr. Carroll D. Winslow, Mr. J. McLean Walton, Mr. Sheldon Whitehouse, Mr. Daniel C. Adams, Mr. James W. Appleton, Mr. Willis Browning, Mr. Brenton Buckwalter, Mr. George F. Baker, Jr., Mr. Arthur Brisbane, Mr. Edward N. Crosby, Mr. W. Redmond Cross, Mr. E. Gerry Chadwick, Mr. Lester M. del Garcia, Mr. Harris A. Dunn, Mr. Fairman R. Dick, Mr. Lemist Esler, Mr. R. Ludlow Fowler, Jr., Mr. Lawrence L. Gillespie, Mr. Luther L. Gadd, Mr. David B. Helm, Mr. Lydig Hoyt, Mr. F. L. V. Hoppin, Mr. C. Alan Hudson, Mr. Alexander M. Hadden and Mr. Phoenix Ingraham.

A Card Afternoon will be given for the benefit of the new Brooklyn College, founded by the Jesuit Fathers, on Thursday, 4 February, at two o'clock in the ball room of the Plaza Hotel, Fifth avenue at Fifty-ninth street, bridge whist, progressive euchre. All persons making returns for tickets to Mrs. George F. C. Booss, Treasurer, 300 West 106th Street, on or before February first, will participate in a special drawing for a handsome set of furs. Patronesses: Mrs. George F. C. Booss, Mrs. Charles Clement O'Hara, Mrs. John Mulgrew, Mrs. George Mulgrew, Mrs. H[illegible]ry Conolly, Mrs. T. M. Magner, Mrs. Ed[illegible]rd Conlin, Mrs. Maurice Salembier, Mrs. D. S. Brassil, Mrs. Walter Geoghegan, [illegible]rs. Harry Meehan, Mrs. Charles A. O'Co[illegible]or, Miss Mary C. Brown, Miss Kelly, [illegible]iss Carroll, Miss Carney, Miss Hunt, [illegible]iss O'Shea, Miss Pricella E. McGoey.

VOGUE
MILLINERY SUPPLEMENT

SMART SPRING MODEL IN BLACK STRAW

FROM HENNESSEY

Descriptions of Illustrated Models

SMartness of outline and simplicity of development are the striking features of the cleverly conceived model from Hennessey, illustrated on the Supplement cover. The shape is intended for early spring wear, and it is made of wide, soft fancy straw braid in dull jet black. This is joined in symmetrical, circular rows, and then applied to the foundation—a medium large form, perfectly flat at the top, and with a tall and wide straight crown so closely connected with the brim that the hat appears as though all in one part. The brim is conspicuously narrow, succeeding the crown without a break in the profile line and drooping throughout its circumference, which brings the hat deep over the coiffure and forehead of the wearer. Wide, supple satin ribbon in the sombre tone of the straw braid and a number of large, bulbous straw cabochons effect the trimming. The ribbon is tightly folded, and arranged about the crown forming zigzag, caught down with the straw ornaments in the illustrated manner, and at the left side a large, fan-shaped ribbon ornament with long-drawn loops is formed, which lends grace to the entire model, relieving the straight rigidity of the form.

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Two dainty needfuls for the hatbox of the woman who is careful about her hats and veils are illustrated on this page—a hat-rest and a veil-holder. Both are easily made at very little expense, and are so extremely pretty in appearance, aside from their usefulness, that they make very welcome little gifts.

The material required for developing these two dainty articles is wide, flowered ribbon, or taffeta imprinted with a floral Pompadour or Dresden pattern in delicate tints, and a small amount of soft, wide satin ribbon in two tones of rose pink, or any other desired tint, for the trimming.

The hat-rest shows the regulation lines—a tall stand, with a softly upholstered circular top, erected in the centre of a disk, which is padded with cotton and covered with the material. The whole bears a marked resemblance to a candlestick. The base is decorated with a garland of artificial roses made of the ribbon, and connected with silk rope, which latter is also twined about the stem of the stand and ornamented with a few little roses.

The veil-holder is made of a plain rolling pin, covered first with soft flannel and then with the material, and the handles finished with large ribbon roses to match the hat-rest. When snugly rolled over this device, the veils will stay perfectly smooth, and thus will last a great deal longer than when merely folded and tucked away in a box.

An extremely smart new shape for a spring hat is shown in the illustration, made of pressed, fine-grained Milan straw in a deep, warm tone of cigar brown. The medium high, but extremely wide, bomb-shape crown is blocked separately, and posed over the brim, which also is conspicuous by an entirely novel treatment. It is flatly depressed, and barely medium wide at the back, left side and front, while the right side, which is considerably wider, is disposed of in the shape of a sharply defined revers, which displays a little of the moiré facing in light khaki.

Coarse, glossy fancy straw in a rich tone of cuivre rouge (red copper) was selected for the development of the smart hat shape shown herewith. It is over medium large, but does not give the slightest impression of being top-heavy or bulky, the contours being extremely good and harmonious. The crown, which is of a circumference to conform to that of the brim, slopes up to quite a respectable hight at the back, but becomes gradually lower, and thus creates an entirely new and pleasing profile line. The brim does not require much comment. It is of the same large width throughout and is quite rigid, drooping ever so slightly in the front and back, while the sides are perfectly straight.

HAT-REST AND VEIL-HOLDER

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UPPER.—That jet is exceedingly in vogue this season is shown by the smart model here illustrated. It is a recent importation from Hennessey's, and shows the new, unusually well liked, Spanish turban lines, with high, slender, conical crown, emerging from a rigid brim, which is turned up stiffly all around, forming the traditional wide revers. The entire surface of this model is thickly strewn with jet paillettes—long, tear-shaped ones, irregularly applied to the tulle covering the foundation, so that they carelessly droop over each other. The monotony of the all-black spangles is cleverly interrupted by smart touches of silver sprinkled at random, and by the garniture. This is conspicuously simple, and, therefore, extremely well in keeping with the contours of this model. A large pompon of dull silver and lava gray ostrich is erected at the left side, bulging up a little beyond the crown, and its stem is secured under a large, handsome buckle of silver and jet, which adds a harmonious finish to the lovely ensemble.

LOWER LEFT.—The smart turban from Aitken Sons & Co., which forms the subject for this illustration, is developed from soft, fine-meshed black tulle, and shows particularly well conceived new outlines. It is quite extraordinarily tall and wide, in effect merely a circular crown, shaped like a dome, but slightly flattened out at the top. The material is so distributed over the rigid foundation that it produces a slightly shirred effect, stretching over the turban in lengthwise rays, and the facing is treated in exactly the same manner. What distinguishes this model is a number of about inch-wide tulle rouleaux, applied to the turban at regular intervals, encircling it snugly, and dividing it into five equal parts. They are chiefly meant to relieve the shape of the somewhat severe effect it produces, and the same idea is carried out by the tall, exceedingly fine touffe of snowy white aigrettes, which is thrust through the turban at the left side, rising up at a smart, slantwise angle, and spreading in fan fashion towards the top. The contrast produced by this combination of filmy white over dull, sombre black is highly artistic, and well in keeping with the note of unobtrusive elegance prevailing in this model.

LOWER RIGHT.—For general street wear during the first few weeks of early spring nothing more serviceable and at the same time smarter could be selected than this model. It is shown by Hennessey, and for its development soft, deep brown yedda braid was the chosen material. Soft, wide satin ribbon in the tone of the straw braid was used for the garniture—yards and yards of it. It forms a huge rose, with a multitude of softly crushed loop-petals at the left side; this not only covers all of the crown and brim at this point, but also reaches far beyond both and produces a charming and becoming trimming. A tightly folded band of the same ribbon extends from either side of the rose. It encircles the crown—not in a straight line, but forming scallops—and is caught down to it by means of smart, rather big, cabochons, made of the yedda braid.

SPRING HAT SHAPES

Vogue's Spring Exhibition of Imported Millinery

--- Opening ---
10 February, 1909
AT 373 FIFTH AVENUE
NEW YORK

This exhibition is held solely in the interest of the Millinery Supplement of Vogue, and no models are for sale. Milliners and other subscribers to Vogue are cordially invited to avail themselves of this opportunity to view a number of the most exclusive of the new Spring hats from the best designers of Paris.

This exhibition will be continued throughout the season. Shipments of the latest French models will be received every week and will replace the models already shown. In this manner a continuous variety of the smartest creations of Paris will be on view the entire season.

THREE NEW MODELS FOR EARLY SPRING

For descriptions of hats see page 140

CASTE AND CULTURE

IN an argument against college for girls, which appeared some time ago in a journal that stands preëminently for culture, it was contended that the college not only demands just those four years during which the girl would naturally take up social life, and develop acquaintance, but that its ideals and course of study put her out of sympathy with the ambitions and interests of the girls and men of her caste.

Although it seemed peculiar to meet such views in a journal of leading and light, those who have intimate acquaintance with modern progressive mothers know that this problem of college or no college for their girls is one with which they all wrestle; that, while the many advantages of college experience are appreciated, they are outweighed in large measure by the fact that its training, and the influence of association with fellow students, so changes the girl's point of view that the eligible men in her own class cease to interest her, and that a good marriage, in the sense in which that term is used socially, loses its glitter. Anxious for the social success of her daughter naturally the mother does not regard with favor a course of study which may kill her ambition for social preferment, and yet, if she is progressive, she does not feel altogether justified in withholding from her child latter-day opportunities for intellectual development. Herein lies the problem which she worries over for years, and usually decides in the negative.

No better illustration than that of stunting a girl intellectually and depriving her of the inestimable experience of college life, because of the fear that she may marry out of her class, could be adduced to prove the truth of the contention that we are a long way, as yet, from practicing social democracy. To deprive the girl of higher education is far more reprehensible than foreign practices in regard to which we are most virtuously indignant, and the time will come when the force of public opinion will demand justice, not only for the girl's sake, but also for that of the nation. Those mothers who substitute the ideals of caste for those of culture, cripple their daughters intellectually, and stunt them morally.

MRS. JOHN CLINTON WORK

NÉE CECILY SHELDON

Mrs. Work is the daughter of Mrs. Warren Sanford Adams. She was married last week to Mr. Work, who is a son of the late Frank Work, Jr.

Photo by Dupont

MONTE CARLO: THE LORELEI OF THE RIVIERA

By E. A. U. Valentine.

Monte Carlo is the Lorelei of the Riviera. Seated on the delightful promontory with which nature has endowed her, and playing with the gold pieces in her lap, ever she sings her alluring song of "Faites votre jeu, mesdames et messieurs." Not to know Monte Carlo—not to have climbed some bright winter day the winding causeway that, crowding the eyes at every turn with delicious glimpses of sea and shore, carries one up to the little heaven where M. Blanc some fifty years ago founded his ornate and thriving hell—is to miss one of the delightful experiences of life. Everyone who respects the traditions of travel devotes at least a day to the Prince of Monaco's tiny domain—the smallest of European sovereignties, as San Marino is the minutest of republics. It is, so to speak, part of the common school education of transatlantic pilgrimage that no one as a citizen of the world can afford to ignore and always an interesting subject of conversation where most other things of Europe grow trite, since the vice for which it is so notorious a synonym is of perpetual interest to a society that is nothing if not a game of chance. Every jeune fille has her confession to make regarding the fate of the twenty-franc piece she dropped with a fluttered sense of wickedness on the momentous day of her visit to the Casino, as every gun-room boaster has his tale to tell of thousands gained or lost. Nothing, indeed, is dearer to the soul of gilded youth than the imputation of a week's recklessness at Monte Carlo; nothing so calculated to confer upon him the coveted cachet of sophistication in the ways of the world, the flesh and the devil. But it is, after all, its reputation, far more than its more or less prosaic realities, that is Monte Carlo's most powerful magnet, for it has been so much inveighed against by the virtuous and become such a sulphurous fume in philistine nostrils, that even the most strait-laced, to whom a game of bridge is an abomination, are moved to sacrifice their scruples to their curiosity and behold the spectacle of its melodramatic immoralities. All desire to know how bad is this fallen sister of Riviera resorts who smiles so divinely in her shame, all wish to see this last of the great gambling centres of Europe which gathers its rosebuds to-day, not knowing what the morrow may have in store for it.

THE PIGEON SHOOT—MONTE CARLO

The season at Monte Carlo really covers a half year, beginning with the first nip of northern weather and continuing to the last treacherous thaw. The choice of the more experienced frequenter, especially he of invalidic fastidiousness, is midwinter, for spring on the Franco-Italian coast has been greatly overpraised—the mistral—its particular bête noir,—playing havoc with ill health and even affecting the temper of the hardiest, and yet, to counterbalance the climatic drawbacks, the end of the season is by far the most colorful and lively at this place, which, owing to its convenient proximity to Nice, shares in the far-famed carnival gaieties of that most favored and fashion-haunted of Riviera resorts.

It is worth a trip to Monte Carlo merely to enjoy the journey thither from Genoa, for the route de la Corniche—revealing as it does all the beauty of the Mediterranean coast—is a rounding out of one's realization of what nature can do for the pleasure of man. And what nature has neglected art has added in the way of pretty hamlets, villas and health resorts, strung like sparkling gems on the golden thread of sandy shore. Indeed it is a continuous stretch of entrancing semi-tropical luxuriance, as full of amorous invitation to the eye as the purlieus of Klingsor's Zuaberschloss

Now that the communes of Mentone and Roccabruna, sold to France in 1861 for four million francs, are no longer included in its area, the principality of Monaco represents only eight square miles of territory. Bounded by the French department of the Maritime Alps, it projects in the form of a bold rocky promontory into the blue waters of the Mediterranean, and although its prince exercises sovereign rights over its population of fifteen hundred souls and commands a formidable army of seventy-five men, since the customs and postal service are in the hands of France and since his subjects are exempt from taxation, the principal source of income of its toy ruler is the rental paid him by the Casino stock company. French and Italian are spoken indifferently by the subjects of this little principality and in denying them the privilege of entering the Casino, the prince has shown the kind of wisdom displayed by many mothers of easy morals in the bringing up of their daughters. However, the prohibition has certainly been fruitful of good results, since the orderly way in which the citizens quietly go about their own pursuits is in edifying contrast with the pleasurable preoccupations of the visitors of the place. The upas tree that M. Blanc has planted in their paradise casts no blighting shade over their plain and thrifty lives, and at midnight in Monte Carlo, as well as in the towns of Candamine and high-nested Monaco that represent the complement of communities included in the Principality, darkened houses and deserted streets are the rule. Late nocturnal gaiety is entirely restricted to Ciro's and the other popular resorts of music and Lucullan pleasures

CASINO AND CAP MARTIN

THE CASINO—MONTE CARLO

whither after play or the opera foreigners are wont to repair as a termination of the evening's rounds.

There is not a great deal of sight-seeing to be done in Monte Carlo and its environs. Indeed all may be accomplished in a day's run over from Nice, where a great proportion of the habitués of the Casino prefer to stay. The principal excursion is to the town of Monaco which crowns the bold foreland that adds so much to the charming contour of the shore of this part of the Riviera, and where is situated the Prince of Monaco's palace—a rather fine specimen of renaissance architecture, open to the inspection of visitors during its owner's absence. The view of the surrounding seashore and Monte Carlo across the bay, which is filled with sailing craft and the steam yachts of visitors

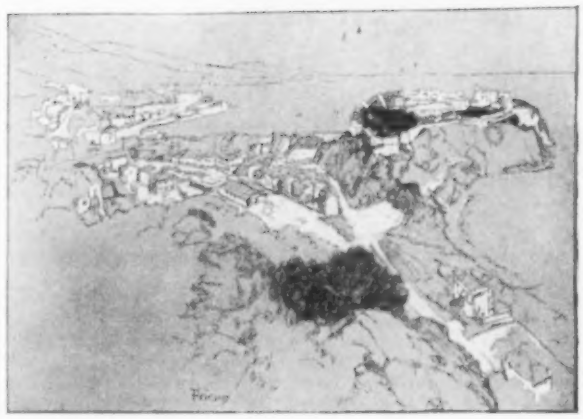
A BIT OF THE MEDITERRANEAN COAST

and bulwarked behind by the terraced Alps, is a generous compensation for what pains it requires to reach the rampart-girded heights. But the Riviera is not designed for tourist activity, either of brain or body. Its salubrious sunny climate is one that invites to a lotus-eating lethargy, and "nothing to do, and no time to do it in" is the burden of the average sojourner along the sheltered Mediterranean shore. The Casino at Monte Carlo is, indeed, as much a lounging place for this kind of indolence as it is a resort of serious roulette-players. Its music and circulating cosmopolitan crowds provide in themselves all the entertainment necessary for the killing of time on the part of those who were born with a superfluity of it at their disposal, and for such Monte Carlo was, after all, invented.

The Casino (of a highly rococco order of architecture) has no doubt been likened by many visitors to a whited sepulchre, and its glistening stucco structure, adorned with innumerable statues, is a conspicuous object on the brow of the bluff, where it commands an enthralling expanse of sea and shore. About it are embowered walks and terraces, and it is here that despairing unfortunates at play are generally pictured in romances as repairing to blow out their brains while the music from the nearby Casino is wafted to them mockingly. There is also a square in front of the building, the effectiveness of which has of late been much marred by the crowding of ill-considered additions to the countless numbers of hotels, restaurants and pensions that fill the town to overflowing. The Casino itself has been much enlarged and done over in a begilded and frescoed style that is, however, less a tribute to taste than to the money that the great gambling enterprise has to spare on making its surroundings worthy of the golden god enthroned beneath its roof.

An entry in to the Casino entails a certain amount of ceremony, for it is necessary to seek in the spacious lobby the office of the administration and answer somewhat searching questions as to one's identity and address, before being provided with a card that admits one to the various salles, and that the administration reserves the right of reclaiming at will without explanation. The carrying of hats and wraps is also against regulations, doubtless for the same reason that requires a certain number of persons in plain clothes to mingle with the varied throng passing in and out and to keep a watchful eye on what takes place at or around the tables. These formalities of admission over, however, one is left free to wander, according to one's fancy, to salle de lecture, concert hall or the succession of s lles devoted to the playing of roulette and trente et quarante.

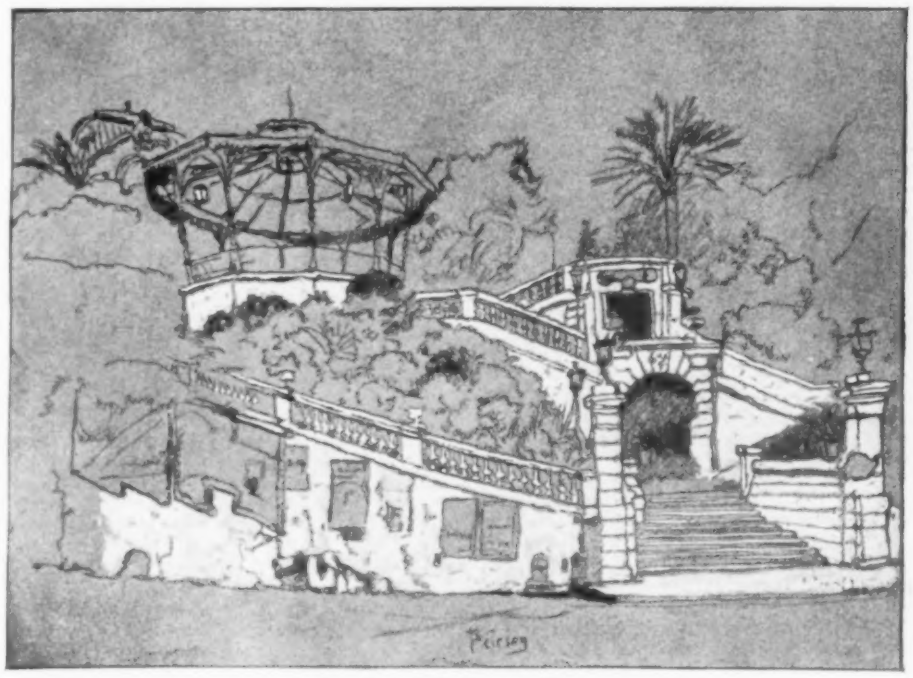
Those who enter the Casino—where, unlike the locality immortally described by Dante, all lovers of the game carry hope with them—are destined to some readjustment of impression if they have imagined that the vice there on exhibition has, like Pope's famous monster of frightful mien, only to be seen to be hated. On the contrary, matter-of-factness is a signal factor of Monte Carlo play. People win and lose, whether the sums be large or trivial, with a remarkably inexpressive countenance, and outside of the quiet, which, while natural enough to games requiring fixed attention, has something preternaturally solemn in it, there is little to suggest the luridly dramatic commonly associated with the place by those whose information has been culled from romances of Le Queux and others of his school.



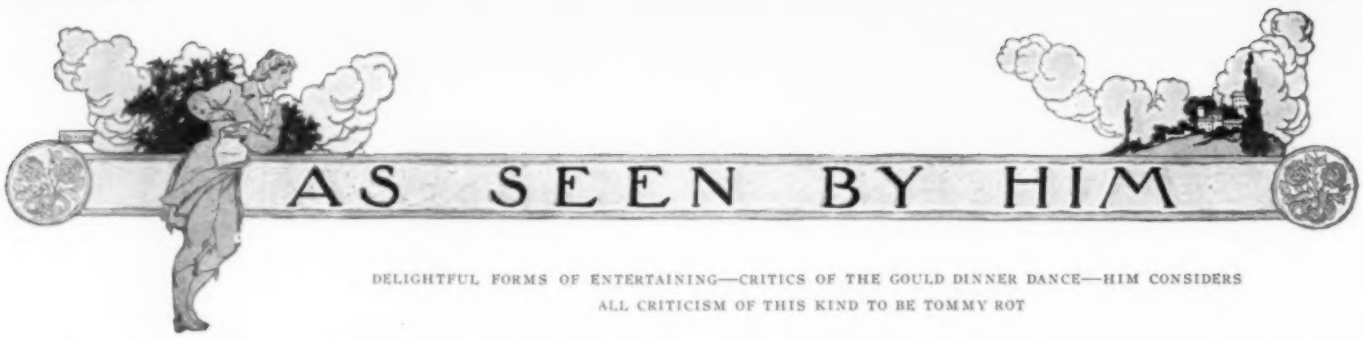
MONACO

The air, of indescribable stuffiness, is perhaps the most lurid thing about the Casino, and only absorption in the tables and in the grand spectacle of humanity foregathered from all corners of the globe in a commingled color scheme of fashion and its showy imitation, warrants its long endurance. Yet it may be said to express the exoticism of life as it is lived to-day, in which the average person is made over to suit the demand of its artificialness.

Just how iniquitous is this stronghold of what, as a profession, is as old as that of Kipling's Lulun, is of course a matter of personal opinion, yet most people who visit Monte Carlo will admit that the place has been over abused. There is, for one thing, no reason to suppose that gaming there is carried on under the disadvantage common to gambling houses of a more clandestine order, and if, as has been said, the vice of gambling consists in losing at it, those who frequent the tables at Monte Carlo may trust to such good luck as is naturally theirs and make their gainings the purgation of offense. For the majority of casual visitors the Casino has comparatively little serious temptation; for if some who go to scoff remain to play, it may be said with equal truth that many who go to play depart to scoff.



ENTRANCE TO THE GARDENS—MONTE CARLO



DELIGHTFUL FORMS OF ENTERTAINING—CRITICS OF THE GOULD DINNER DANCE—HIM CONSIDERS ALL CRITICISM OF THIS KIND TO BE TOMMY ROT

FAshions in entertaining have undergone much change in ten years. Some old ways are being revived, greater simplicity is being practiced and stiffness and formality are disappearing. Certain hostesses appear to favor certain forms of entertainment. This one likes music; the other cares for theatricals, or again there is a tendency to art, and a modified and refined Bohemianism. Perhaps it is not in the best taste to quote slang, but the expression "everything goes" is quite fitting to the situation. The first month of the New York winter has seen a number of entertainments all differing one from the other, and giving certainly sufficient variety. The once popular evening reception is again in vogue. Mr. and Mrs. John Innes Kane's "house warming" was such a success, that other receptions along the same lines, have been planned and Mrs. William D. Sloane will be among others who early in February will entertain in this fashion. Mrs. Clarence Mackay has Sunday dinners followed by music. She will ask twenty to the dinner and about fifty other people to come in afterwards. With a handsome and well appointed house, and a large fortune at her command, she makes each one of these functions superb. The flowers at dinner may be orchids in gold vases, and at one there was an immense bush or tree in the centre of the table, with these rare blooms of various colors hanging from the branches. And this rather large ornament was so arranged as not to interfere with the guests seeing each other. Then the entire orchestra of the Manhattan Opera House played on one occasion and the principal number was Debussy's symphonic poem "The Sea." On another evening, Mrs. Lathrop, who has a delightful soprano voice, sang old ballads.

Pays His Respects to Society Critics

The newspapers have criticised the Gould dinner dance and some of them, like the Evening Post, have gone into hysterics because the favors for the cotillion were handsome; because the entire floor of the Plaza Hotel was taken and because there were two suppers and for those who danced until morning, a breakfast nice and hot of coffee and tea, and eggs and sausages and buckwheat cakes. I confess that this is a bit heavy for me, but if I were twenty-one and had danced all night, I should not mind being fortified with something of the kind before I went home. Besides it is nothing new and it has been done at each large ball for the past ten years. The dancing men are as a rule, only nominally in business and they do not have to get down to Wall Street before 10 a. m. and they were not compelled to stay. All these adverse criticisms are absurd. It is true that there are the poor and there are the sufferers from earthquakes, but the cost of the entire entertainment, even if it should have mounted up in the tens of thousands, would only be a mere drop in the bucket, if it had been contributed towards charity. And Mr. and Mrs. Gould and other persons of wealth, have open purses to help the needy. And then, these people who growl never realize how many home industries are benefited by a large ball and how many people employed. This is a better way of helping the poor than the giving of indiscriminate alms.

Fashionable Entertaining Made Easy

To-day, New York hostesses who have large establishments find it easy to give a dance, and thus there is an air of informality to what would have been called a ball some years ago. There is an army of servants and there is a ball room; and what easier than to call up by telephone some forty or fifty people and ask them to come to supper and dance, after the Opera for instance? And it is, sometimes, much more amusing to go to some one's house for your supper than to the restaurants, and one might also add, if one were sordid, much more economical. You must have supper somewhere. Charming cotillion favors can now be ordered by the bushel and there you are. I think, myself, that the long term of country life one has, these days, makes one more hospitable. Many keep open house during the few weeks of the town season.

In Place of the Court Function

And as to the lavishness of a ball for the debutante daughter of any man of millions, why it is expected. One must remember that there are no court functions, and that these take the place of such in a republican society like our own. The Post calls attention as a sign of the degeneracy of the age, to books being published for children, in which the "heroine" of tender years, is depicted as an heiress. "These books," runs the Post, "are doubtless suitable reading for girls whose fathers can and will spend thousands of dollars on a coming-out party, but bad reading for the girls whose parents, though rich, are not silly parents, and who strive against heavy odds, to bring up their children in an atmosphere of modesty and simplicity. In families with narrow means, these books might be distinctly pernicious. Sensible people sometimes wonder why our millionaires indulge in such vulgar ostentation. The reason is plain: they do not know any better. With very limited intelligence and education, they lack the wit or the imagination to conceive of other ways of keeping up with their incomes." And so on. With all apologies to a venerable newspaper, I humbly say, Bosh! and Tommy Rot!

Literature for Children Very Poor

I have not seen the books criticised by the Post, but if there is any writer who will go out of the groove and give children something interesting to read, even if it is about millionaires, I am delighted to welcome such publications. There is nothing so difficult to get as books for children. The eternal "Little Women and Little Men," classics in their way, but sentimental and weak, like diluted tea; or the impossible Oliver Optics—and by the way absolute epitomes of snobbery; or books of adventure or some nice little stories by Mrs. A. D. T. Whitney and you have reached the end of the list. The poor French children are worse off with the volumes published "Avec l' approbation de le Archeveque de Tours." And as for wealthy people being ignorant; one might quietly ask for a census of college graduates cum maxima laude; of those who might not have had college benefits, but who have been able to educate themselves with the help of a common school foundation, and who have catholic minds from the experiences of travel or from reading or from the study of men; and compare it to the general list of others who have never been able to climb the summit of the first hill; and mark which is the cultivated class.

Objects to Post's Criticism of Wealth's Trappings

The Post calls "gold, silver, fine raiment, floral decorations and rich food and drink the grossest materialism and the boundaries of the mental excursions of the millionaires." Most of these are only means to an end. They are the insignia, it is true, of wealth, but not of necessity ostentatious. They are only the trappings, and they are comparative. We all like to be surrounded with beautiful things, and we are not so ascetic as to spurn cooks or the moderate delights of the table, and drink in these instances, does not mean intoxication. Perhaps a youth or two may take a little more champagne than is good for him, but he might do the same thing anywhere, if he had the chance; and intoxicants are not put forth in such profusion at any large entertainment. The days of guzzling are over, at least in society. They are not at political dinners, or banquets to notabilities or festivities of semi-public and public character. However, I should like to see some writer bring out a series of books for the young giving the story of the lives of such men as John Jacob Astor, Commodore Vanderbilt, and the older founders of their own fortunes, and also of our modern financiers and there would be much more morality and sound teaching, and practical lessons to be drawn, than from sicky sentimental juvenile literature of to-day. The possession of wealth, in a way, is the key to much happiness and muck rakers to the contrary, some of the men who have directed the destinies of great corporations and enterprises, are among the great names of our century. We are all looking after the acquiring and accumulation of money, because we recognize that it is a modern power for good, and it is hypocrisy to pretend that we would scorn its possession. Our vanities are placed in a scale, according to our station in life, and although we may not be able to give a cotillion with golden favors, we might nevertheless commit as great an extravagance—if it is one—in the humbler walk of life, where an untoward destiny has directed our footsteps.

The Doings of the Rich Make Interesting Reading

And, after all, it is the middle class and it is also the masses who demand accounts and desciptions of the happenings in "society." I hardly think that a child's book purporting to give the routine of life of the seven year old daughter of an "iron king" even if he came from Pittsburgh, that unfortunate city being associated in the minds of the general public with indefinite improprieties, would be any more harmful than that of a fairy princess; and just about as imaginative and probably as true. It would bring a new interest for it would at least have the semblance of a photograph and to-day, even the children spurn the fictitious and crave that which has at least semblance of the real.

ORIGINAL DESIGNS FOR EARLY SPRING WEAR

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 137

EARLY SPRING MODELS—SHOWING THE END

REVERSE VIEWS OF SHO

For descriptions of fash

THE TENDENCY TO AGAIN LOWER THE WAIST LINE

NEWS OF SHOWN ON PAGE 159
tions fashions see page 137.

PARIS

(From Our Own Correspondent)

ONE CLINGING PETTICOAT IS NOW WORN—SEALSKIN AND CHINCHILLA IN SUPERB COMBINATION—EVENING WRAPS ARE BECOMING AS SCANT AND STRAIGHT AS THE GOWNS—SMART FRENCH WOMEN ARE HOLDING EVENING RECEPTIONS IN THEIR THEATRE BOXES

IN a gathering of women one misses the old frou-frou, the pretty refrain of silken skirts. Made of finely woven silk are the petticoats of to-day as soft, as clinging over the hips as the maillots themselves. Attached to the knee-high edge by running ribbons is a plaited volant of the softest imaginable satin trimmed flatly with ribbon and edged with the merest apology for a ruche. This latter day morsel of a petticoat serves two purposes; submitting to the demand for slenderness while preserving a bit of coquetry in their underwear which women are not willing wholly to renounce. The latest fancy is to have maillotes and petticoat carefully matched to each gown.

PRETTY TOILETTE OF A FRENCH COUNTESS

Many new bodices show a seamless shoulder with a short tight sleeve cut in one with it. It is cleverly achieved by the cunning cut and manipulation of the under part of the sleeve. Showing this sleeve was a gown seen at a smart charity sale worn by a little French countess, chic and dainty. Her black hair piled high a-top her head was twined with a ribbon of the new shade of cerise tied into an immense bow with sharply pointed ends set a little to the left side and tipping far forward. Of the same shade was her gown hung in tunic fashion over a fourreau of silver embroidered lace. Long undersleeves, and a bit of a guimpe that filled the opening at the throat were a part of the under dress. The edges of the tunic were simply finished with a silk covered cord. A few large, silk-covered buttons embroidered in silver were set discreetly in effective places, to hold the belt in place, or to form a slight draping. A pretty accent was given the neck by a narrow black moire ribbon hung around the throat and carelessly knotted with the short ends weighted with white crystal drops. As she presided at her table she chatted vivaciously with a friend who stood selecting from the pretty trifles spread before her. Graciously she wore a costume of Parma velvet, the coat fashioned in quite a new shape. Very open in front, shaped low, closing below the bust by three buttons, it slanted in rounded fashion to the hem of the skirt in the back. Plaits, set in a cluster on each side of the back, below the shoulders, under long motifs of soutache braiding, gave a quite unusual fulness. Silver buttons carved into veritable jewels were set in a slanting line on the lower edge of the braiding. Close set lines of soutache formed a tiny waistcoat with more of the buttons set in the same line as the back ornamentation. Invisible hooks closed the waistcoat.

FURS GROW MORE LUXURIOUS AS THE WINTER PROGRESSES

With the heavy—the unusual snow—and the increasing cold, furs grow in importance. Fancy a slender woman in a heel-long redingote of sealskin faced and cuffed with chinchilla fur and carrying a huge muff of chinchilla, her head sunken into a bonnet of sealskin banded with chinchilla and flying a bunch of paradise feathers! From its depths peeped her piquant face the hair dropping lightly over her eyebrows so that only her features were visible. Dropping her furs to take her place at the cake table this pretty girl showed her gown of pale heliotrope with a pink glow in its depths. The tunic over dress with a low round neck and short tight sleeves was turned up, washer-woman fashion, into a wide hem in front, dwindling to nothing as it fell towards the back. It was faced with velvet, a bit darker in tone embroidered in several lighter shades and tracings of gold. Edging the neck, the sleeves, and covering the front of the bib-like bodice was more of the embroidery. Passing through a wide gold buckle, and drawn high behind, was a soft belt of heliotrope velvet. Covering neck and arms was plain ecru net laid over gold tulle. Gold ribbon laid at the base of the high curved choker tied in a stiff square bow in front.

EVENING CLOAKS ON STRAIGHT SCANT LINES

New evening cloaks are less voluminous than those of the autumn, and are rarely lovely in design. Cut straight and scant as a church stole is one of heavy soft white crêpe. Long narrow strips of the crêpe, adjusted to the shoulders, shape sleeves in one long doubled fold, looped to accommodate the arm. Back and front the edges are trimmed with gold and white chenille embroidery. Rich old gold satin lines it and a broad band of sable fur follows the edge of the neck, and the front, to fall in fur-tailed ends to the hem. Cut with as little fulness to hang in three long sharply pointed breadths is a cloak of black satin. A thick cord finishes the edge and very long and heavy black jet tassels, headed by round passementerie motifs, drag the points into place. A fold laid over the shoulder is the only sleeve. Ermine fur edges it and a deep capuchin hood that lengthens into narrow revers in front is also edged with ermine. The white satin lining has a narrow border of black ermine tails.

ENTERTAINING AT THE THEATRE

A new fad of the young French mondaine, having its rise this winter, is to receive her intimate friends in her loge at the theatre. As to a home reception cards are sent bidding friends meet there. They sip at tea and coffee, or taste ices, while the men gather at the back to talk politics. Listening to nothing that is happening on the stage and disturbing their neighbors by their conversation, undoubtedly, they, themselves, find it amusing. The pretty hostess of one of these little parties on a recent first night wore a toilette of a ravishing color scheme. Over rose colored crêpe de chine was hung a tunic of pervenche blue mousseline de soie broidered deeply in rose and blue. A gold embroidered belt adjusted low in front, rising towards the back, fastened there under a rosette of the two colors. With consummate grace she handles a long scarf of blue mousseline de soie. A twist of blue tulle banded her hair holding a large gold rose over each ear. Her rose colored slippers were embroidered in blue and gold.

WHAT THE PARISIENNE FAVORS IN FOOTWEAR

For shoe, two kinds share the favor of the Parisienne. One is the American, low cut shoe with its square moderate heel, that no French woman thinks pretty, but concedes its practicability for walking. The other is the dressy little shoe of soft leather of a color to match the gown with a great pearl or silver buckle and high Louis xvth heel. Except for country walks, and perhaps long journeys, the high cut boot is quite out of the question. Abandoned, also, is the shoe of varnished leather, for dressy wear, that with the pretty stockings made such an attractive foot. With a strong flavor of olden times is the evening shoe of satin, to match the gown, and worn with a-jour silk stockings of the same color. The tips are embroidered with jet beads, pearls, or gold and silver threads; the heels are high and the buckle is jewelled; all perfectly in harmony with the richness of the evening toilette of the twentieth century.

JEWELED GOWNS

The array of imitation stones is a wonderful one. They compare not at all badly with real ones so deep is their color, so clever the workmanship lavished on their cutting—their setting.

Sent by Worth to a foreign court is a splendid toilette of white tulle and satin. The hem of the tulle under dress is deeply bordered with pearl embroidery. There is a wide girdle of it, and it edges the round neck. The long Watteau train of shining satin is solidly embroidered with milk white pearls, changing opals, and glistening crystal tubes. A pearl fringe finishes it marking a splendor like that of an Oriental Empress.

A GLANCE BACKWARD

What a contrast this day of splendid and varied gowning presents to the time of the good queen Marie-Amelie in the first half of the nineteenth century! A bourgeois moderation—a real simplicity—was a characteristic of the women of that time. It was the period of the cachemire shawl which was the only garment of luxury and worn in all seasons; accompanied by a fur boa and muff in winter, in summer dropping with studied negligence from the shoulders. It was the wedding gift of the rich. It was coveted by those too poor to buy it. To possess two or three of these shawls was the hight of good fortune. Year after year it remained in fashion. Heavy, cumbersome, it was a problem to wear it with grace, yet many women gained a reputation for their marvellous skill in adjusting the thick mass. It was the first Worth, the celebrated couturier, who, with his taste, and his marvellous art, delivered women from the weight of the precious cachemire shawl. He ended its reign.

THE NEW PETTICOATS—NARROW AND CLINGING AND DEVOID OF ALL FROU-FROU

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 137

WHAT SHE WEARS

RARELY BEAUTIFUL AND COSTLY GOWNS AND JEWELS—DETAILS OF WHITE LIBERTY SATIN COSTUME THAT COULD BE FOLLOWED IN SIMPLER MATERIALS—NEW SKIRT EFFECT—PEACOCK BLUE CHIFFON CLOTH FOR PALM BEACH WEAR—THE CASAQUE MODEL—HUNT FOR THEATRE HAT MODEL

FUnctions in the social world, whatever their grade, are now having their January innings. Extravagance has become a financial orgie, day and night, all limitations being removed in order to carry on to success large entertainments. Card biddings to this and that are pouring in, and society beauties and favorites are picking and choosing where they shall shine at their best, and regulating their wardrobes accordingly—for the belles of the day grow to be most diplomatic in their careers after a season or two. Such jewels—such gowns—such lace, as one meets at these gatherings!

CLASSIC MODEL BALL DRESS

An exquisite ball dress, on classic lines, was worn by one of these belles. Its line beauty was a delight. White Liberty satin falling into an ideal drapery was the material, and we can imagine its effect on the long skirt—but one's imagination cannot do justice to the beauty of arrangement in this instance. It needs to be seen—on a particular figure from which much of its grace was derived. The bodice was fitted into smooth flatness, being a mass of white silk embroidery intermingled with silver, the design being roses and buds with foliage. A straight belt for finish was of solid silver, hand made, two inches wide across the front, but in the back it rose into three ladder-like strap lines having a slight upward curve. From the topmost of these straps, on either side, were double satin straps, silver wrought also, which crossed over the shoulders and entered into the front bodice invisibly. From the lower right side, and half belt, appeared a draping the silver white illusion scarf, sprinkled on with a silver shower. This scarf was pinched into nothing close by the shoulder straps on the left, and carried over the upper arm as a bracelet. The same armlet idea was carried over the arm on the right. For mousseline, voile, or summer organdy, this lovely model might be turned to advantage. Instead of embroidery on corsage, a printed fabric might be substituted. In like manner, if net were used where the Liberty satin prevails, the front of corsage might be of all-over lace over a silver or gold tissue.

Gown of lettuce green crepe de chine, having an underslip of gold tissue and a tunic of green chiffon. A flower motif of heavy gold embroidery, studded with gold beads, joins the tunic on the right. The bodice, bands on the arm and skirt hem are embroidered in gold.

BOLERO CORSAGE OF SILK VOILE WITH BENGALINE SKIRT ALL IN PALE VIOLET

For informal dinner and dance affairs, or dinner and theatre going, a charming gown is worn by a débutante this season. Its long princess skirt is of satin-faced bengaline, its vertical cords only slightly raised, and, though distinctly visible, are all in one tone, an exquisite shade of pale violet, with a brilliant silvery sheen. The corsage is one of those very short boleros, with a long loop opening in front, and a V in the back. The material is of silk voile on the same violet shade of the silk, and embroidered in all-over style with a mixture of purples and mauves suggesting the pansy gradations of color. The sleeve is in one with the little coat, and very short as well as close fitting to the arm. Below it the length of sleeve is continued in alternate plait shades of violet and mauve mousseline, up to the depth of a wrist-band cuff, which is again a return to the embroidery seen on the top cap of the sleeve. A frill of lace falls half-over the hand, while the high guimpe has its high stock-band of the embroidered silk voile, the lower part of guimpe being of cross insertions of narrow laces. A high double frill of lace finishes the edge of the neck-band. Very tiny silk bows of the skirt material form an upright little five-row ladder on each outer side of the sleeve upon the lower arm, and are flatly laid on the plaits. This princess skirt has none of that contracted air of the early models, yet keeps the figure outlines unbroken. On the hips at the natural waist line there is an inset of skirt plaits, that gradually unfolds into width at the bottom. The effect is altogether new and most becoming. Two long sashes of the skirt silk started in the back from under the coat and a little apart, and were caught together on the left side, two-thirds down the skirt's length, one end being drawn over the other. A deep netted fringe to match was the bottom finish.

PEACOCK BLUE CLOTH COSTUME

Chiffon cloth, lighter in weight than ever, in peacock blue, was the delightfully supple fabric of a costume for Palm Beach wear, which was shown recently with great pride by one of the best tailors in town, at a fitting last week. It was, in point of style, one of those recently exploited, long casaques, now the smartest as well as the latest craze. The underskirt touched the ground and had a black soutache border all round it and clinging well into figure. The coat was almost as long, had slits on the sides, while three large buttons were laid on each of the open sides, the coat, besides, being open also down the entire front. The top of this corsage fitted the figure, had large revers, the whole surface of which showed most charming soutache handwork. Both in front and back were large black buttons. From the high neck in front, plaits of black satin fell in straight ribbon lines, giving a glimpse of the high chemisette or guimpe worn under. These plaits were lost sight of at the bust, where the revers fell away, but from under the large button fastening at bottom of waist these black satin plaited ends appeared again, were caught by an ornament some four inches below, then spread out double their width. Below the knee they both had deep black fancy network for fringe beading attached, which ended also in long tassels to match. The sleeves had their cuffs in soutache finish, and other long soutache lines were carried up the outside of the plain upper sleeves. Altogether an exceedingly distinguished looking costume. This peacock blue was of the tapestry tone, and light enough to have the black soutache show off like a tracery. A black hat was to be worn with this coat.

CASAQUE MODEL FOR LINEN COSTUMES

Two heavy linen costumes—that is, heavy in comparison with the new thin linens for summer wear—the tailor said, were under way in his workrooms, and both were to follow in this casaque style.

Gown of black chiffon over oyster white satin. Heavy jet ornaments are drawn over the shoulders to a square medallion of Brussels lace in front, held down by cut jet cabochons, and long jet fringe hangs from the bust line. Bands of satin, outlined by jet beads, are set in the skirt.

One linen was in mauve, the other in a pale copper shade. There are days when, in spite of the semi-tropical heat of Florida, a linen of this type is particularly desirable. One may say the same of the half-cool summer days, on which this costume will also be found to be extremely useful and most appropriate.

Costumes for the railway journey south are of soft serges in dark blue and invisible plaids in warm shades of rose, green, and brown in a pretty mélange. They are made with the comfortable short skirt, long loose coat, with easy sleeve, and flat man's collar.

THE SUBLIMATION OF THE WINTER FASHIONS

COARSE NET COATS—MOIRÉ JACKETS—LONG COATS OF WATERED SILK—HANDBAGS TO BE DISPLACED—SASH MANIPULATING—UNDERCLOTHING SO REDUCED IN QUANTITY THAT LAUNDRY BILLS ARE PERCEPTIBLY LESS

THere seems to be already a limit reached in the scantiness of gown hems,—a limit enforced by the material impossibility of sitting and walking in anything more scanty. What the probabilities are, in the way of change, is only to be surmised. Paris, from which most inspiration comes, seems to be interested at present in several picturesque garbs, in the Russian national costume, in the Dutch of Rubens and in the Renaissance robes of seventeenth century Italy. To wear with January visiting gowns in velvet, oddly sumptuous are coats of coarse net shirred about the waist on a cord and tassel, having a broad band of fur at the hem about the knees, fur collar and broad fur cuffs on fulled sleeves of the tulle,—entirely Russian, this, and quite a decided change from the sheathing coats of the Directoire. For early spring wear with frocks of voile or crêpe de chine there will be similar coarse tulle coats, fulled and tied about the waist on a cord, and having a broad border of rich soutaching about the hem.

There are also fetching little seventeenth century jackets being made in corded silk or in moire, fitted, buttoned or laced up the front from waist to neck, and with short smart slashed basquines, the waistline very round and a bit high, but not so high as the Directoire. Its sleeve is slightly big, slashed to show a lingerie shirt sleeve, of which the lace edged cuff turns broadly over the silk one, a broad lace edged collar to match framing the neck.

Another little spring jacket is in heavily corded silk slashed down the sides at the under arm seam, hanging to the hips only, and loose, though straight and scant. It is bordered all about with a thick piping of the silk as big as a thumb, equally big cords being twisted into loops for the buttons and ornaments. Its sleeve is big, long, slashed and has a turned back lingerie cuff like the collar, while the skirt to this will be fairly scant, long and perfectly plain in voile or silk cachemire.

WATERED SILK COATS

Long close coats in watered silk for spring wear have coat tails buttoned back to form large lapets, sometimes only on the front, sometimes far back to show the whole of the gown skirt. And many are the gowns looped up at one side of the front by an ornamental pocket or big embroidered loop, showing a petticoat effect. The thing is, no hand bags. Pockets will take their places entirely, and they will be ordered to match or harmonize with every gown, slung on long passementerie cords, or attached to the girdle. A sash that encircles the bodice and hips ends at the left knee in a pocket on the outside of which the sash ends are knotted in a big bow,—this on navy blue serge shopping dresses and on flannels and serges for beach and yachting wear.

SASH ARRANGEMENT

The use of the sash has by no means been thoroughly exploited. There is much individuality to be achieved by the manner of wearing it. With a beautiful soutached white pique summer frock, having a long straight stole down the front and a buttoned Princess back, there is a sash that crosses the limbs below the hips, passing under the front stole, apparently, and dropping lower behind to knot behind the knees. Again a huge sash richly embroidered on the ends and fringed is so arranged that it forms the one ornament on a simple closely swathed gown. For instance one of these sashes is thrown over one shoulder to hang in a long free line, forming a train, longer than that of the dress, fastened to the top of the shoulder with a big buckle. In front it crosses the bust to buckle again on the opposite hip, falling thence to the ankle only. With summer frocks the sash is again being wound transparently through eyelets or laces about bust or knees, finally knotting under the transparent fabric, and confining the foundation only in a close sheath.

GOWN TAILS

Very odd is it to see the flat, pointed, or doubly-pointed, tails that finish the skirts of indoor gowns, a huge embroidered ornament sometimes placed on its point to match one on the bust. What with underskirt, tunic and broadly draped sash, some evening gowns are like three distinct garments, all three, perhaps, being of different materials and design and thus giving a very moyenage effect.

FEW UNDERCLOTHES

The absence of many underclothes becomes more and more pronounced, more and more women finding the comfort, ease and grace it gives. For simple people, it actually lessens both the initial expense and that of the weekly laundering. Look back to the time when women wore five or six pieces of starched and embroidery trimmed underclothes, whereas it is rare now if she wears with her tailor gowns more than one. A very elegant dresser the other day laid out a set of her underpinning to the confusion of a country cousin,—first a sleeveless combination of heavily woven silk, then the corset and stockings, then a finely woven silk corset cover and a pair of satin knickerbockers with a detachable muslin lining,—three garments all of which could be rinsed out in a small basin and ironed by the maid, as easily, almost, as rinsing a handkerchief.

With the lessening of the underpinning, gowns, too, are of infinitely less work than heretofore. Hemming is considered entirely superfluous by the really artistic designer, even a velvet gown being left at its hem with a raw edge covered with a picot of guipure, thus achieving the extreme of suppleness.

EXTREME OF LIMPNESS

As for limpness of effect a very beautiful woman recently appeared in an evening gown composed of a short, scant straight tunic with short, straight wide sleeves made in shining silver that looked like a coat of mail, and which hung heavy as lead about the curves of her figure, its opening an invisible one down the side. It was absolutely untrimmed save for a bit of silver fringe at hem of tunic at the knees and on the sleeves. Below, the ankles were veiled only in three or four thicknesses of pink chiffon, simply hemmed, with nothing to weight or stiffen them, so they blew lightly to reveal the silver sandals and pale pink stockings, making her look like a light footed Diana. Her coiffure ornament was amusing, a big chou of black velvet punctuating a loop of golden hair which hung low on the right temple, almost on the eye brow. Sometimes a wheel rosette studded with a jewel is worn at this same perilous spot, dangling, seemingly on the point of falling off. A diamond star or long pendant emerald will be hung also like this, loose on the brow or between the eyebrows. This effect is arranged on a fine wire that reaches back under the hair and fastens securely to the crown of the head. A rose may be worn in the same way, its long stem, stripped of thorns and leaves, passed through the loose waves of hair to fasten solidly, somewhere, while the blossom dangles near one eye in bewitching fashion.

ECCENTRIC SKIRT CUT

Some of the new serge and cloth skirts on walking gowns are being cut with a flare towards the hem, but, as though changing its mind after thus freeing itself from the perpendicular, the fullness folds itself over on each side of front or back, from knee to hem, many little loops and buttons fastening it flat. Or a long tab from the side breadth reaches across back of the ankles and gathers in all the spare fullness, fastening to the opposite side with passementerie ornaments.

BLACK TULLE SLEEVES

Long tight black tulle sleeves on an evening gown of amber colored satin, bordered with black fox, is one of the oddities of the month, and shows to what good effect black transparent draperies may be used on neck and arms in place of the more usual white.

LINGERIE BLOUSE IN NEW MODEL

Odd also is a tucked lingerie blouse worn with a tucker gown in serge, the tucker portion coming up to the shoulders, back and front only. At the sides under the arms the gown opens in a V almost to the knees, then lapping over and fastening with buttons and buttonholes to the hem, like a pinafore, these deep side V's showing the tucked and embroidered lingerie under gown. A mantle or loose straight surtout of serge, beautifully soutached, completes the costume.

Aube de Siecle.

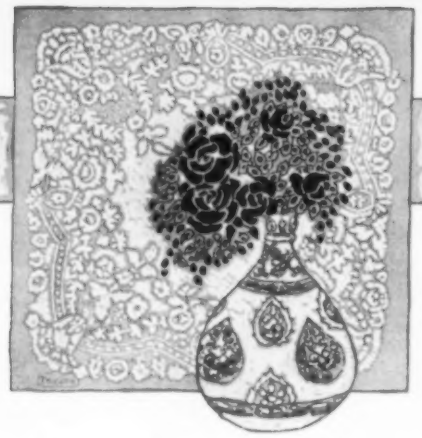
Gown of silk cachemire in apricot, with sleeves and guimpe of self-tone filet net. The corsage and skirt are silk embroidered in shades of apricot. Ottoman silk forms the skirt border and the tablier effect on the skirt. Blocks of self-tone soutache are used as trimming.

VOGUE POINTS

THe jabot grows more and more in favor. It is made quite long, falling well over the bust line. It is seen in fine net, plaited with varied trimmings of lace and hand embroidery. A new jabot is one of point d'esprit, edged with a two-inch plaiting of fine net. Another style is of plaited white maline, edged with mousseline de soie in green, cerise, etc., according to the color of the costume. Trimming and embroidery of a color on white will be a noticeable feature of summer gowns. The fashion started last summer and will become more popular this season.

WHat a bizarre fancy it is that induces so many of the American women one meets on the street—women of all ages—to wear fur "Kolbacks," said a Hungarian artist recently arrived, at a dinner given in his honor the other evening. No one present understood for the moment, what was meant by "Kolbacks," but they were soon enlightened by a gesture or two which he used to signify the large familiar turban. "In Paris," said he, "they are very, very numerous, but I think the craze over here is greater. Undoubtedly turbans of this sort have become almost universally worn, in fact, a millinery epidemic that is far from becoming to the average woman."

IT is hinted that fringe as an ornamentation is to appear upon the new spring hand bags. This bag, it is said, will be less than half the length of the fringe that is attached to it. These will of course, not be frame bags, but made of soft crushable leathers or chamois skin, and covered with silk embroideries. They are to be gathered up by cords at the top opening and to have long tassels as a finish.



SEEN IN THE SHOPS

INdications are that linen costumes for the south and for summer wear will be presented in the one-piece gown, rather than in coats and skirts, except for sporting use, of course. The models are charming, princess Directoire in character, without exaggeration of treatment, but showing rather a choice of the best and most becoming points, leaving out extremes of cut that do not appeal to the most refined taste. The very close fitting skirts, for instance, are not suitable to linen, as it is not a fabric that hangs limply or in soft folds, hence the skirts are moderate in cut and outline. The first of to-day's sketches shows a lovely frock, in very pale gray linen of fine mesh, its extreme simplicity and perfection of line placing it in the lead at once among the latest models. The main trimming consists of panels braided closely in fine soutache, in a pattern that is impressive without being heavy. These cover the shoulders and continue down over the bust, broadening there into a yoke and running quite to the bottom of the skirt. The straight line of buttons from yoke to hem is becoming. Cluny lace of excellent quality is used for the collar and the shallow, round yoke. The treatment of the bodice is clever and graceful. Beyond the panels there are five or six half-inch perpendicular tucks, which lose themselves just above the waist line in a flat stitched belt. This finishes the top of the skirt, which is brought up in a semi-fit for several inches. Attractive though the front of this gown is, it is almost outdone by the back. I have never seen a more successful handling, giving to the figure breadth of shoulders and exquisite, straight lines down past the waist and over the hips. The soutache is carried across the shoulder blades, ending in a narrow point. A broad panel comes from under this, stitched down on either side with a half-inch edge left free, and over this appears a simple motif of soutache, continuing below the hips, where the panel loses itself in the scant, straight skirt. In length it is medium, just reaching the ground. The sleeves are plain and long with the embroidery on the outside and a few fine tucks at the elbow. This frock may be had in white and wistaria as well as in the color given. Its price is $45.

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BLUE LINEN

The original of the second illustration is in a lovely shade of delicate turquoise blue, trimmed with an entirely new and very fetching ball fringe in self-tone. Though, being in one piece, it has a more clearly defined bodice than the first gown shown. The waist is laid in two wide tucks at the sides from the shoulders, with fine tucks at the middle, these running very low at the front. The skirt is brought around from the sides to this point, buttoning as low as the hem. The yoke and the left of the waist are outlined in a band of linen edged in the trimming. This band curves up across the front, just above the waist. The yoke is of ladder insertion and Valenciennes, with a row of the fringe in white at the top of the collar. The sleeves are plain to the elbow, with a long, tucked cuff. A shaped fold at the hem prevents the skirt from sagging in around the ankles. At the back the skirt runs well up above the waist in two points beyond which the bodice continues in tucks to a shallow, round yoke. Buttons are used on the back of the waist and on the shoulder plaits at the front. Pink and gray also are procurable in this frock, or it may be ordered in any color. It is most reasonable, costing only $35.

THE NEW COLLARS

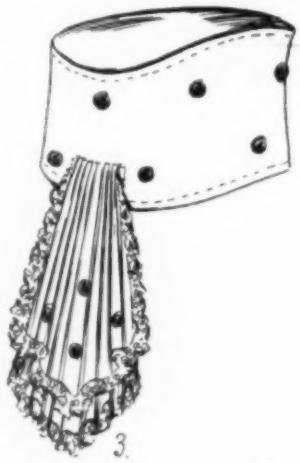
We have surmised for some time as to what kind of collar was to replace the straight turnover, the day of which has been long extended over the time allotted usually even to popular fashions. Now the shops are full of the accepted successor, which is a standing, stiff collar that opens at the back. Sketch No. 3 gives one with hand-embroidered dots, at $2, which includes the double plaited tie of handkerchief linen with the same motif in embroidery and a cluny lace edge. The tie slips through a tape loop at the front. A second linen collar in this style is to be seen in the fourth drawing, this time a more elaborate design, marguerites added to the dots, the jabot finished with a scalloped edge. Price $3.50.

Collars of this style with the upper part of Irish lace are very popular. One with dots over the lower part, then a buttonholed edge, then a strip of the lace with four or five roses in relief, costs $2.25. This new neckwear has buttonholes at the back for fastening, and should be used with fancy studs. In Paris this model is used almost exclusively by those who do not wear the Dutch collars.

4.

RUBBER REDUCING CORSETS

The up-to-date corset, made of rubber, accomplishes its purpose of flesh reduction in a natural fashion, by inducing perspiration, thus causing a free and healthful circulation of the blood, reducing the fatty tissue, and leaving the flesh in a firm, healthy condition, so that it almost at once takes on proper proportions and symmetry. The corset comes in any number of styles, so that it may be worn just as one would a regular corset. The stout woman whose lines are impossible for the slenderness



3.

required by present fashions, or the woman who has been disheartened by the flesh expansion of middle age, may now overcome these defects without discomfort, and present as attractive an appearance as the most sylph-like of her sisters. The rubber used is absolutely odorless, and the corsets are finished in every detail according to the highest standards. All parts are of uniform thickness, and the corset has great elasticity, so that it is comfort itself to the wearer.

There is a practical riding corset in this make, which comes just the right length over abdomen and hips. It curves at the sides to allow perfect freedom of the limbs. The bust is well supported in this, while the flexibility gives absolute comfort to the equestrienne. The price of this model is $8. One of the models most in demand is a girdle top corset, combined with a long hip. This gives the advantages of a corset in one with an abdominal supporter and reducer. This also sells for $8. Athletic women will find the answer to a long-felt want in a girdle that supports without restraining, at $7.00.

THE NEWEST HAIR WAVER

is the invention of a woman, and has been thought out with a full understanding of the requisites of such a device, the bad points of some of its predecessors being avoided. In this there are no pins to hurt the scalp, nothing to break the hair, and one may wear them through the night with perfect comfort. In using the waver, the hair must be dampened; this is absolutely necessary to good results. In form the device is like a large hairpin, with a second hairpin, made of soft braid, that fits over it. Strands of hair are woven over this double foundation, after which the ends of the braid are tied together to secure it. Then the metal hairpin is pulled out, and your hair is left on a soft waver, which does its work perfectly, and in the morning the result is a lovely soft undulation. The price of a set, consisting of one pin and six braids, is 25c. If it is desired to wave the back hair also, more braids are required, and may be had at 10c. for the half-dozen.

FLESH-COLORED STOCKINGS

in lisle thread are in demand for wear under silk stockings now that so many women wear low shoes through the cold months. They give sufficient warmth and are not perceptible. The price is 50c. the pair. The very palest shade is best for this purpose.

COTTON CRÊPE WAISTS

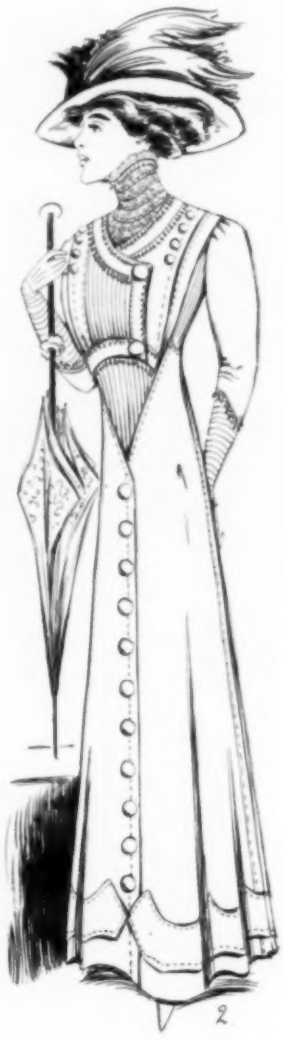
are not only very smart, but also economical, a combination of characteristics that one seldom finds. Charming models, hand embroidered on the yoke, and inset with fine Cluny lace, are to be had at the best shops for $17.50. The sleeves are long, and have groups of small tucks running around the arm. These blouses are every bit as attractive and as good value as many that sell for $25. The crêpe is the sheer, crisp quality.

TULLE BOWS

for the front of the collar are worn with the more elaborate blouses. These come, either white or black, finely plaited, in two sizes, one quite small at 25c., the other, measuring about three inches on each bow, at 50c. Their softness is always becoming.

CROCHET TRIMMING

One of the novelties is a trimming that sells by the yard, and shows crochet fuchias, a little larger than life-size, attached on a flat linen tape with a fancy edge. These may be used either separately or as they are, and make a really stunning ornamentation for linen frocks. Single flowers cost 10c. each, and by the yard the price is $2.50, there being 25 fuchias to that length. Crochet balls cost from 65c. to $1.25 the yard, depending upon the size. A good combination is alternating cotton tassels and clusters of balls, at $1.50 the yard.



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JANUARY VISITING TOILETTES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 137

SEEN ON

GOSSIP

BEfore the current week has closed New York will have given several new plays to the public here, and with those which were presented last week, the dramatic calendar will be considerably altered.

Eleanor Robson, in Frances Hodgson Burnett's new play, The Dawn of a Tomorrow, opened Monday night at the Lyceum Theatre, taking the place made vacant by the departure of Billie Burke, and the same evening Kitty Grey, with the well-known and popular London comedian, George P. Huntley, made its first bow to New Yorkers at the New Amsterdam, whence Little Nemo journeyed for further victories in other cities. A Stubborn Cinderella, in which John Barrymore and Sally Fisher are joint stars, began its fortune at the Broadway.

Two nights previous to all this, Mrs. Leslie Carter made her reappearance—after two years' absence—in a play by John Luther Long, called Kassa. Reviews of these several performances will appear later, but it is apropos to speak of the new work in which Mrs. Carter is playing as something serious and almost, if not quite tragic. In Kassa she plays the role of the first vestal of the convent of St. Lauka, Hungary. Born of a race of kings, the hereditary princess, she is enticed away from her convent on the day before she is to receive the black veil. A festival and the smooth villainy of Prince Bela Balvanassi contrive to start the girl, who has yearned for a glance at the outside world, along her bitter path. Kassa goes to the festival, and the next day, after her consecration, she meets the Prince and runs away with him, to fall a victim to a mock marriage. The remainder of her experience, after she is deserted, is filled with exciting episodes. Twice she is prevented from killing the Prince through the cry of her four-year-old child. And in the end, after saving the father from death, through her refusal to betray him, she is taken back to the convent, to remain for life. There are nearly forty speaking parts in the cast.

HENRIETTA CROSMAN

Miss Crosman is now appearing in vaudeville, in the one-act playlet, Peggy O'Connor

The Little Town of Bethlehem, a drama of the Nativity, was given its first performance by the Ben Greet Players last week in the Irving Place Theatre and, later, twice repeated. Although coming after the holidays, there was considerable interest caused, and the presentations were characterized by the same earnest and intelligent effort for which the Greet players are conspicuous. There were three divisions of the drama, which showed the Town of Bethlehem the night of the birth of Christ, the Wells of David outside Bethlehem during the life on earth of Christ, and the Wells of David at the time of the crucifixion. Mrs. Spencer Trask, of Brooklyn, is the author of the drama. Mrs. Trask, who has written a number of poems, says she has not aimed to pattern her work after the Miracle Plays, but, instead, a love story about the time of the beginning of the Christian era, against which stands revealed the birth, life and death of the Nazarene. The night of the Nativity forms the principal point in the play, and one by one the characters typical of the spirit of the time are seen passing the stable, following which there is developed the life of Him who was to lead and teach them all. There was no effort made to represent the Christ, but the Divine Presence was indicated by a shaft of light similar to that in the production of Ben Hur. Of the twenty performers, Ben Greet and Grace Clark Kahlar, alone, were professionals.

Joe Weber and his company will conclude a two weeks' engagement of burlesque on The Merry Widow and The Devil on Saturday night. Blanche Ring and Walter Jones are the two new members of the company, which is even more capable than last season. Much of the production has been rewritten. Certainly it is most entertaining.

One of the looked-for productions of February will be Jerome K. Jerome's The New Lady Bantock, in which Fannie Ward will have the leading role. It is all about a Gaiety girl, masquerading under a fictitious title given her by her manager. She marries a nobleman and finds, after reaching the great ancestral home, that each of the twenty odd servants happens to be a relative. Upon learning the true state of affairs, the nobleman becomes incensed, until he is reminded, by his wife's relatives, that his own grandmother happened to be merely the daughter of an obscure butcher. Charles Cartwright will play the role of the butler, which is said to be especially funny.

DAVID WARFIELD

Who is again appearing in his delightful role of the Music Master, at the Academy of Music.

Elsie Janis, in George Ade's A Fair Co-Ed, will be the next attraction at the Knickerbocker Theatre. This clever young star will succeed Fritzi Scheff on 1 February.

The first presentation here of Baccarat, by Henri Bernstein, translated into German, was given last Thursday at the Irving Place Theatre, the occasion serving to introduce Marietta Olly, recently a star at the Deutsches Theatre, Berlin. The loss of 800,000 francs at the game of Baccarat by one Robert de Chaceray and the endeavors of his sweetheart to obtain funds to keep him from disgrace and prison form the keynote of the play. Helene, daughter of the Baron Lebourg, overhears the discussion of her old sweetheart's losses in the home of her father and, although married, determines to save the gambler. Chaceray confesses to Helene that he has taken several hundred thousand francs from his partners, and that he intends destroying himself. She prevents this at the time, and, after several failures, finally secures the money. But it is then too late, for Chaceray has committed suicide.

The Three Twins, with Clifton Crawford and Bessie McCoy, slipped into the Majestic Theatre last week. This is one of the most popular musical comedies New York has had, and shows the same snappy performance which was given by the company at the ill-fated Herald Square Theatre.

WILTON LACKAYE AND E. M. HOLLAND

In The Battle, at the Savoy Theatre

THE STAGE

A STRONG PLAY IS THE EASIEST WAY

JUST what the future will be of Eugene Walter's new play, The Easiest Way, which was given its premier at the Stuyvesant Theatre on Tuesday of last week, is a matter of conjecture. Mr. Walter terms his play "an American play concerning a peculiar phase of New York life." It is a peculiar phase of New York life, but it is also a most disgusting phase, and it is a question if the stage is a proper place for its exploitation. From the first to the last line there is plain, direct discussion of a condition of affairs which it is not pleasant to contemplate. The fact that it exists is not sufficient excuse to hold the mirror up to nature in the brutally frank manner Mr. Walter has done. While it is barely possible that some people would be benefited through seeing The Easiest Way, there is little doubt that the majority of well-ordered opinion would be unanimous that its influence upon girls and young women would be harmful.

To expose the methods by which certain men of wealth buy their women victims, and hold up to view their relations and mode of life, in the detailed manner which Mr. Walter has done, can exercise no influence for good, regardless of any moral lesson, which in this case happens to be conspicuous by its absence. The gist of the play centres upon the unstable morals of a woman, who, having given her promise to remain true to the man she loves, breaks that promise with as little compunction as she might a bit of pasteboard.

Laura Murdock, after living an admittedly immoral life, falls in love with a young newspaper man, John Madison, while she is playing a summer engagement in a stock theatre in Colorado. At the termination of the engagement, Willard Brockton, a New York broker, who has had the most intimate association with Laura, appears upon the scene to take her back with him to New York, but the woman, really believing that she loves Murdock, who does in truth love her, rejects the offers of Brockton, and a sort of compact is made between the three, that Laura is to be allowed to fight out her own career strictly on her personal efforts, until such time as the young newspaper man can make money enough to give her a proper home.

The second act shows Laura in a cheap, tumble-down, back room in New York City, where she is on her last financial legs. She has been prevented from finding employment in her profession by Brockton. Her instability is plainly shown when her friend, Elfie St. Clair, appears and points out what she terms "the easiest way." The scene closes with Brockton dictating a letter to Madison for Laura to sign, to the effect that she no longer loves him. The letter, however, is never sent, and when, two months later, Madison has struck pay dirt in a Colorado mine and rushes on to claim the woman he loves, he learns the unworthiness of the woman he has trusted. The truth does not come out until after the two have met in the sumptuous hotel suite where Brockton has maintained Laura. At first he believes that she has been as true to him as he has to her, and he leaves her to go to some of his newspaper friends on Park Row. There he hears unpleasant truths. Meanwhile, however, Brockton, whose respect for Madison is rather unusual in a man of such character, learns that Laura has not sent the letter he dictated, and that she has kept up a correspondence with Madison during the time she has been living with him. There had been an agreement between the two men that Brockton should let Madison know if Laura ever voluntarily went back to him. He insists that she shall tell Madison the whole truth, and after the scene leaves Laura's apartment.

The storm breaks when Madison has returned, just as he and his promised wife are preparing to leave in search of a clergyman, and then return to the home in Colorado which the young man has already purchased and fitted for the coming of his bride. The key is turned in the lock, and Brockton enters. There are words, charges and counter-charges, but the brutal truth comes out, and after Brockton's withdrawal Madison turns towards the door. Then Laura produces some mock heroics, snatches up a pistol, threatens to shoot herself, and is invited to do so by Madison, after he calls in Laura's maid that she may be a witness of the woman's voluntary act; but, as Madison says, she had not even nerve enough to do that, and the curtain drops. Then Laura casts her supposed grief aside and starts to array herself in finery for a dinner at a nearby café.

It is a strong, well-made play, admirably mounted, and though plentifully phrased in slang, is nevertheless true to life. Mr. Walter writes straight out from the footlights, and his first act is tense and gripping. It is only in his material that Mr. Walter has been unfortunate. The company was one of exceptional excellence, every role being played to the last letter of its possibilities. Frances Starr made Laura Murdock a real and pitiable thing, true to her type, even, as one spectator remarked, revolting. Joseph Kilgour knew his Willard Brockton thoroughly, and not one false note was struck in a character which aroused only contempt. Edward H. Robins, as John Madison, was boyishly frank, manly and straightforward. Here is a player who should be heard from. As Elfie St. Clair, Laura Nelson Hall was most convincing, and the colored servant of Emma Dunn was one of the most finished performances in the cast. William Sampson, in the part of James Weston, an advance agent of the old school, was a delight.

FRANCES STARR

In the role of Laura Murdock in The Easiest Way, at the Stuyvesant Theatre.

MR. FAVERSHAM IN THE BARBER OF NEW ORLEANS

THE Barber of New Orleans was recently presented by William Faversham at Daly's, in accordance with his promise to build up by degrees changes of programme. This is a new comedy by Edward Childs Carpenter, the scene of which is laid during the Colonial period of Louisiana. The play, while of some special excellence, is hardly as good as the one it replaced, The World and His Wife; it is, however, well acted and admirably staged, but the story is long drawn out, and the point on which the climax turns has been used so much that it is worn threadbare.

Victor Jallot, the hero, impersonated by Mr. Faversham, is a high-born Frenchman, a barber, fencing-master and poet, brought to Louisiana when very young, and thrown upon his own resources in the exciting and stormy days preceding the purchase of the province from France and its annexation to this country.

Jallot is accompanied on his voyage from France by Antoinette, a maid who is even worse off than he is, as she has been stolen by a Spanish scoundrel and placed on his plantation as an octoroon. Later she is rescued by the Spaniard's overseer and brought up as his ward. Still later Antoinette and Jallot met and fell in love with each other, only to be separated afterwards by a newspaper slander. A plot is brewing in the meantime to organize a revolution to free Louisiana from the United States, and at a meeting of the conspirators the story of Antoinette's slavery comes out. After spirited bidding, Jallot buys her from the crowd who have planned her ruin.

In the next act Jallot is found to be a traitor to their cause by the revolutionists, and, confronted with Antoinette, is forced to acknowledge that she is his property, although he at once frees her and declares himself her humble and devoted suitor. There is an exciting scene in which Jallot defies a crowd of rioters single-handed, and afterwards a charming scene, where the true facts of the birth and families of the lovers are disclosed, and their marriage follows.

Mr. Faversham and Miss Julie Opp, as Antoinette, both played their parts well, and the play, though the theme is hackneyed, is of very fair excellence.

ART

EXHIBITIONS NOW ON

New York. Metropolitan Museum of Art. Special exhibition of German Art. Until March.

Knoedler's. Tenth annual of the American Society of Miniature Painters. Until 6 Feb. Portraits by Emile Fuchs. Until 30 Jan.

Clausen's. Paintings by American artists.

Durand-Ruel's. Pitcures by d'Espagnot, Zandomeneghi and Miss Mary Cassatt. Until 30 Jan.

Montross'. Recent paintings by Howard Gardiner Cushing. Until 30 Jan.

Kraushaar's. Paintings by J. H. Jurres. Until 30 Jan.

Ainslie's, 1 Wall St. Landscapes by George H. Bogert. Until 31 Jan.

Ehrich's. Works by early Spanish masters. Until 1 Feb.

Keppel's. Etchings and dry-prints by Whistler. Until 3 Feb.

Astor Library. Book plates by the late J. W. Spenceley, and colored plates from Der Decor.

Lenox Library. Historical exhibition of artistic lithography. Prints by modern Bohemian artists, and small exhibits of portraits of Poe, Burns, Mendelssohn, Chopin, Browning and Darwin.

Brooklyn. Pratt Institute. Paintings by Eugene Paul Ullman. Until 30 Jan.

Buffalo. Fine Arts Academy. Landscapes and other paintings by F. K. M. Rehm. Until 1 Feb.

Indianapolis. John Herron Art Institute. French Chateaux, by Alson S. Clark; drawings by Josephine Pitkin and pictures by The Eight Painters. During Jan.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collections of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Twenty-fourth annual of the Architectural League. 31 Jan. to 22 Feb.

National Arts Club. Annual of the Municipal Art Society. During Feb.

National Arts Club. International exhibition of pictorial photography. Opens 2 Feb.

Baltimore. Institute. Fifteenth annual of the Baltimore Water Color Club. 9 to 26 Feb. Exhibits received 1 Feb.

Pittsburg. Carnegie Institute. Thirteenth annual of the Society of Western Artists, 1 to 21 Feb.

Carnegie Institute. Paintings by "The Eight" American painters. 5 to 31 Mar.

Carnegie Institute. Thirteenth annual International Exhibition of oil paintings. 29 Apr. to 30 June. Exhibits received at Pittsburg until 16 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. 31 Jan. to 14 Mar.

Springfield. Gill Art Gallery. Annual of oil paintings. 6 Feb. to 6 Mar.

Washington. Corcoran Gallery. Annual of the Washington Water Color Club. During Feb.

GOSSIP

PErhaps the most important item sold at the auction of the late Baron Speck von Sternburg's collection, held last week at the American Art Galleries, in New York, was a remarkably fine Chinese screen, which was bought by Mr. J. Pierpont Morgan, for $10,000, and immediately presented to the Metropolitan Museum of Art. This is said to be an unrivalled example of Chinese craftsmanship, the only other known screens comparable to it being two owned by the South Kensington Museum, in London. It dates from the Emperor Kang-hsi's reign (1690); is nine feet high, by twenty long, and is decorated with a picture of the Summer Palace, at Pekin.

Among the other objects disposed of at this sale, which realized a total of over $100,000, a Chinese silk tapestry brought $4,900, and a portrait of Washington, by Rembrandt Peale, $2,000.

Another important sale shortly to be held at Mendelssohn Hall, in New York, will be that of the collection of paintings and art objects belonging to the estate of the late James S. Inglis, who was for many years head of the firm of Cottier & Co., art dealers. The paintings, which are especially fine, consist of notable works by the Barbizon and Dutch artists, as well as of examples by some of our best American painters.

To celebrate the centenaries of the many notable men, which occur this year, the Lenox Library, of New York, has arranged a number of small exhibitions of their portraits, birthplaces, homes, etc. There may now be seen prints relating to Edgar Allen Poe, and portraits of Burns, Mendelssohn, Chopin, Darwin and Browning, while for the Lincoln celebration a large display of portraits and prints will be placed on view early in February. The collection of prints by modern Bohemian artists, now being shown at the Library, is the first of its kind ever exhibited in this country.

The number of paintings sold, and amounts realized for them at the two large exhibitions so far held this winter, have been more than usually large. Over $38,000 was obtained for fifteen canvases at the exhibition of contemporary American paintings, which has just closed at the Corcoran Gallery, in Washington, while at the National Academy's winter show, twenty-eight pictures brought a total of $24,310. One of the last sales at the Academy was that of the painting entitled Under the Hill, by Charlotte B. Coman, which was bought by Mr. Evans, for $600, and will be added to the collection of American paintings he is giving to the nation. This is the only work by a woman so far included in the collection, which now numbers some seventy odd pictures.

A number of Spanish paintings by artists of the sixteenth, seventeenth and eighteenth centuries are now being exhibited at Ehrich's Gallery, in New York. One of the most notable is a full-length portrait of a doctor of the University of Salamanca, by Zurbaran, and other fine examples are a St. Stephen, by Alonzo Cano; Magdalene, by Murillo; Ferdinand VII, by Lopez, and The Toreador, by Goya.

MUSIC

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Mischa Elman, Violin Recital—28 Jan., Aft.	C
Julius Falk, Violin Recital—28 Jan., Eve.	M
Flonzaley Quartet—2 Feb., Eve.	M
French Quartet—28 Jan., Aft.	M
Katharine Goodson, Piano Recital—19 Feb., Aft.	M
Hess-Schroeder Quartet—19 Feb., Eve.	M
Kneisel Quartet—9 Feb., Eve.; 23 Feb., Aft.	M
Adele Marguiles Trio—23 Feb., Eve.	M
Olive Mead Quartet—11 Feb., Eve.	M
Oratorio Society, Frank Damrosch, Conductor—4 Feb., Eve.	C
Philharmonic Society of New York, Wassily Safonoff, Conductor—29 Jan., Aft.; 30 Jan., Eve.	C
Symphony Concerts for Young People, Frank Damrosch, Conductor—30 Jan., Aft.	C
Symphony Society of New York, Walter Damrosch, Conductor. First concert of the Beethoven Cycle—4, 11, 18, 25 Feb., Aft.	C
Clifford Wiley Song Recital—4 Feb., Eve.	M
Wüllner Song Recital—1 Feb., Aft.; 13 Feb., Eve.	M

OPERA THIS WEEK

Metropolitan

Thursday—28 Jan. Lucia di Lammermoor, with Di Pasquali, Bonci, Amato and Rossi.

Friday—29 Jan. La Wally, with Destinn, Ranzenberg, Martin, Amato, Campanari and Rossi.

Saturday—30 Jan. Matinee: Il Trovatore, with Eames, Homer, Martin and Campanari. Night: Faust, with Farrar, Fornia, Caruso, Note and Didur.

Manhattan

Thursday—28 Jan. Salome, with Garden, Doria, Dalmores, Dufranne, Valles, De Segurola and Crabbe.

Friday—29 Jan. Rigoletto, with Tetrazzini, Ponzano, Constantino, Renaud and Arimondi.

Saturday—30 Jan. Matinee: Salome, with Garden, Doria, Dalmores, Dufranne, Valles, De Segurola and Crabbe.

CONCERTS TO COME

Mischa Elman will give a violin recital at Carnegie Hall, on Thursday afternoon, 28 January, at 3 o'clock.

PROGRAMME

I

Concerto G minor, Op. 26, No. 2...Bruch
Allegro moderato—Adagio—Finale.

II

La Folia ....Corski

III

Menuett ....Morgan
Deutscher Tanz ....Dietersdorff
Menuett ....Beethoven
Gavotte ....Gossec

IV

Air ....Bach
Zephyr ....Hubay
Habanera ....Sarasate

Waldemar Liachowsky at the piano.

French Quartet.—On Wednesday afternoon, 28 January, at 3 o'clock, the French Quartet, composed of Joseph Allard, piano; Fernand Pinel, viola; Daniel Ladoux, violin, and Armand Ladoux, 'cello, will give the first of three chamber music concerts, at Mendelssohn Hall.

PROGRAMME

I. Trio, op. 19....Böelmann
J. Allard, D. Ladoux, A. Ladoux.

II. Sonate, piano and violin.....César Franck
J. Allard, D. Ladoux.

III. Quatuor, ut mineur, op. 15...G. Fauré
J. Allard, D. Ladoux, F. Pinel, A. Ladoux.

Symphony Concerts for Young People.—The third concert of this series will be given in Carnegie Hall, on Saturday afternoon next, 30 January, under the direction of Mr. Frank Damrosch. The programme will show the influence of legends on symphonic music, and Mr. Ossip Gabrilowitsch will be the soloist.

PROGRAMME.

Overture, Sakuntala ....Goldmark
Capriccio Brillant, B minor..Mendelssohn
Mr. Ossip Gabrilowitsch.
Symphony, Lenore (last movement)....Raff
Ballade in A flat major....Chopin
Nocturne in G major.... "
Polonaise in G flat major.... "
Mr. Ossip Gabrilowitsch.
Symphonic Poem, Mazeppa....Liszt

OPERA NOTES

THe recent operatic war at the Manhattan Opera House, which involved Oscar Hammerstein, Mary Garden and Lina Cavalieri, the latter the most recent acquisition to the Manhattan forces, has now been settled, and all troubles ended at the 34th Street Temple of Music.

The difficulty arose when announcement was made of the engagement of Miss Cavalieri to sing in Thaïs, which Miss Garden considered as her particular property. When the announcement was made, Miss Garden blazed forth in her wrath, and wrote a letter to Manager Hammerstein to the effect that if an Italian sang her part he might consider her resignation to be immediately forthcoming. Mr. Hammerstein on his part was quite as vehement as Miss Garden, and in his imperturbable way announced to the public, through the press, that he had merely engaged Lina Cavalieri to relieve Miss Garden of the great responsibility of singing a number of heavy roles, several times in succession, and almost up to the very moment of her first appearance in New York in the title role of Salome. After much discussion back and forth, matters were finally adjusted to the entire satisfaction of all concerned by the elimination of Lina Cavalieri from any of the Garden roles, and substituting in her place Mlle. Espinasse.

This little matter is an indication of some of the many difficulties with which an operatic impressario has to deal, c ing as it did on the verge of the first p uction of Salome by the Manhattan om- pany, threatening dire consequence had not the resourceful Hammerstein een equal to the occasion.

As it is, Salome, which is announ for performance to-night, will take pl as scheduled, and there is no doubt th this production will prove to be one the operatic sensations of the season. The exact difference in Mme. Fremstad's interpretation of this role and Miss G en's conception and the manner in wh she will play it, will prove to be immens y interesting.

The excellent work done by R ardo Martin of the Metropolitan Opera Company is cause for much congratulation for those lovers of opera who are supporters of Americans in music. Mr. Martin is undoubtedly the foremost American tenor of the day now singing in grand opera, and the opportunities which have been offered him at the Metropolitan have given him the chance to show his real calibre. Recently he has appeared in several of the roles which have been sung by Caruso, and he has made so much of them that his position as a tenor of the first rank is now fully established.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

TWo or three especially meritorious implements and preparations have recently been perfected for manicuring purposes, and as these are uncommon in every particular as well as practical, their future popularity seems assured. The first is a clever little device for removing dried or rough cuticle without cutting or undue pressure. Everyone who has ever made a specialty of the care of the hands will acknowledge that the accomplishment of this result without the drastic measures referred to, cannot fail to be a great improvement over old methods. Cutting the cuticle, or even trimming it, has the effect of encouraging the growth, and is therefore to be discouraged, but those whose finger tips are prone to this defect are often driven to use almost any means which will even temporarily rid them of the unsightly growth which spoils the appearance of even the most exquisitely shaped and cared for nails. The little implement is shaped somewhat like a ribbon leader, but of slightly stronger construction, and holds within its grasp a little buffet which is the actual means of accomplishing results. With this holder comes a package of specially prepared paste, costing 25 cents the complete set. The paste is spread generously over the entire cuticle by means of the buffet, and with the latter a gentle massage is given, stroking forward on each side toward the point of the nail until every particle of dried, rough or superfluous cuticle has been removed. The buffets mentioned are very small and of disc shape, and of a substance suited for the purpose, not sufficiently hard to injure the nail even if used with a vigorous hand, and yet stout enough to give resistance when encountering pronounced conditions of hardness.

The same house sends out a complete polishing set, consisting of a box of paste and a small buffer which for ingenuity of construction would be difficult to excel. It is about two and a half inches long, and consists of a flexible back of celluloid, lined with softest kid. Two tiny handles give purchase for the hand when polishing, and though the whole affair is exceedingly small and light, it can be relied upon for efficient work. The nail polish contained in the accompanying box seems without fault, since the brilliancy it gives is very lasting, and there are valuable antiseptic qualities as well. I am told that the continued use of this paste will produce an almond convexity of the nail, give it a beautiful transparency, prevent splitting and render it elastic yet firm. The set is to be had for 50 cents, and jars of both pastes sell for 25 cents each.

Silk wash cloths in a Turkish towelling weave are the aristocrats of their class and are as soft as velvet to the skin. They sell at 20 cents apiece.

CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

STREET CONDITIONS AND SMOOTH SHOEING

IN the first considerable snow storm of the season in New York, as usual, the majority of horse owners sent their unfortunate beasts, smooth shod, out over the icy pavements, and the usual proportion of fallen horses blocked the traffic. If the Streets, Health and Police Departments of the municipal government should take up the matter of proper shodding for horses, and pursue it with energy, a reform of conditions would speedily be brought about. Or, if Dr. William O. Stillman or the Rochester Humane Society should take the subject up, there would be a prospect of an end being put to the misadventures of horses in snow time. It is a curious circumstance that, in all its more than forty years of existence, the A. S. P. C. A. has never made any effort to arouse public opinion on this subject or to lead a movement for reform.

HAPPENINGS TO AN ANTI-VIVISECTION SOCIETY

The American Anti-Vivisection Society of Philadelphia, of which Mrs. Caroline Earle White and Mrs. Mary F. Lowell are officers, has planned an important meeting for 5 February, when the well-known English worker in the cause, Miss Lind-af-Hageby will be the principal attraction. This young woman, besides being an excellent speaker, is an accomplished debater, in every way qualified to cross swords with the defenders of vivisection, and it is to be hoped that New York and other large cities will have an opportunity of hearing her.

THE CRUEL ENGLISH SCHOOL SUGGESTS MISSION WORK

The suggestion that Eton, the famous English school, should send a mission to China has been received with great derision by certain Chinese residing in London and by humane persons generally. In view of the unenviable reputation this school has attained for extreme cruelty in the hunting of hares, this seemingly holy pose, suggested by mission sending, appears indeed absurd. The London Times publishes a very pertinent letter by a Chinese gentleman from the town where it was proposed to establish the Eton mission, in which it was stated that he, and other Chinese who are familiar with English customs, would be glad to return the compliment and bring a Chinese mission to Eton to give the boys some elementary lessons in humaneness to animals. The laugh is certainly on the Eton authorities, in whom a sense of humor must be lacking, or they would never have suggested that a seat of learning so distinguished for cruelty should undertake to teach humanity to a foreign nation.

WOMEN FORMIDABLE OPPONENTS

It has been stated in a Philadelphia paper that Dr. Flexner, in charge of the Rockefeller institute of research, admits that the work is likely to be seriously damaged unless the opposition of women to it can be stopped. There does not seem much hope for an abatement of woman's fight against vivisection, however, since the interest of even fashionable women has become enlisted in the cause. And quite as ominous for the continuance of the practice is such an incident as the bequeathing by a contractor of $20,000 to the American Anti-Vivisection Society. No one is likely to accuse a contractor, of all persons, of being sentimental, and when members of the business world thus commence so generously to remember a reform which only two years ago was apparently a forlorn hope, it marks the beginning of the end of one of the most monstrous iniquities that the human race has been responsible for.

PETS IN SCHOOL AS OBJECT LESSONS

A certain teacher in Maine, who has undertaken to encourage children to be kind to animals, has adopted the plan of having the children bring their pets to school, by turns, so that object lessons can be made of the friendly relations that exist between the pet and the children. This plan would, of course, only be feasible in a small suburban or country school, but wherever it can be tried, it seems advisable to supplement humane talks with practical example.

A UNIQUE HUMANE MOVEMENT

An interesting movement has been developed by M. B. Travis, of Waco, president of the Texas division of the Audubon Society, who suggests that at least five hundred thousand of the Texas school children sign a paper to be presented to President Roosevelt, asking him not to kill any wild animals on his African trip. Already petitions have been circulated, and the signatures of several thousands of children secured. Such an agitation cannot fail to be of great benefit to all children who are approached on the subject, drawing their attention, as it does, to the fact that even the wild animals have rights. Moreover, the plan cannot fail to quicken the humane movement all along the line, and the publicity which the newspapers have given it, will attract the attention of adults as well.

DANGER OF SHOWING CERTAIN PICTURES OF ANIMALS

One of the rules of the Animal Protective League, the Juvenile Humane Society, which was so well begun by Mrs. Myles Standish, forbade the exhibition, in their lantern slide lectures, of animals dressed other than in their natural state, the argument being that, while the cat, dog or bird makes an amusing picture when shown hatted and coated, with perhaps a pipe in the mouth, the effect of such exhibitions on children is to incite them to imitation, and as a consequence, domestic pets are worried and frequently hurt in the endeavors made to dress them up. This reasoning is excellent and it is to be regretted that the editors of animal periodicals, both here and in Europe, do not follow the good example of the Animal Protective League.

WHERE TO PAT A HORSE

A horse lover, who is also learned in the ways of horses, has been trying to induce kindly disposed persons who pet horses to do so in a manner that will give the animals pleasure. Most persons stroke the horse's nose, an operation which only a well behaved animal will tolerate, and, even he can not be said to get satisfaction out of such caressing. Gentle rubbing over his eyes or up between his ears gives him great pleasure, because here are certain nerve centers that are stimulated by this friction. Most of those who know how to pet a horse properly were brought up in the country and thus learned to know the horse as city boys can never do. It indicates a great development of the humane sentiment, when the newspapers of a great city give space to suggestions about the proper way to pet animals.

BOOKS THAT TREAT OF DOMESTIC PETS

The correspondent who wishes a very inexpensive book on the care of dogs, can secure a small, four-page leaflet on this subject for three cents from the Animal Rescue League, Carver Street, Boston. The publishers of the 50 cent, 48-page book on cats, written by Dr. Edith K. Nell, are Boericke and Tafel, 1011 Arch Street, Philadelphia.

SANDING STREETS

The A. S. P. C. A. has asked the Board of Estimate and Appropriation to appropriate the sum of $25,000 for the purpose of sanding the smooth paved streets whenever and wherever required—the work to be performed by a public department to be designated by them—and if that is done it will be a long step in the right direction. Something should be done to minimize the danger to animals on slippery streets.

REVERSE VIEWS OF GOWNS ON MIDDLE PAGE

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WHAT THEY READ

THE WIND IN THE WILLOWS. By Kenneth Grahame, Author of The Golden Age, Dream Days, etc. Charles Scribner's Sons. $1.50.

Mr. Grahame has made a marked departure from the style and quality of his delightful earlier books in this volume, The Wind in the Willows, which is in part a burlesque upon the nature fakers, in part a succession of delicious outdoor pictures. It is to be hoped that we have had the last of those books that soberly ascribe an elaborate human psychology to the beasts; Mr. Grahame fits out his beasts, the Mole, the Rat, the Toad, the Badger and their friends not only with such a psychology, but likewise with all the appliances of British civilization—country villas, motor cars and all the rest; but the whole thing is pure burlesque. His plan leaves room for a great deal of sly humor, and for the most delicate and sympathetic little bits of outdoor description reminiscent of Isaac Walton, Gilbert White and our own Thoreau.

In spite of the humorous exaggeration running through the whole book, Mr. Grahame has managed to give a distinct character to each of his beasts. The Water Rat is a creature of poetic imagination with homely and practical wisdom, Toady is a faddist, mad for each new thing and tired of it in a little while, but to the last degree amiable, while the Mole is a beast of wholesome if insatiable curiosity. There are occasional moments of tedium here and there in this volume, and at times the humor is too distinctively British for American minds, but the book has many of the marks that prophesy a wide and enduring popularity. It is likely to be in demand for years after most "juveniles" of the day are forgotten, and it will be liked by the elders quite as much as by the young, for, indeed, it is beyond any but pretty intelligent young readers.

A SPIRIT IN PRISON. By Robert Hichens. Illustrated by Cyrus Cuneo. Harper & Brothers. $1.75.

This author is a highly gifted impressionist in the use of words. He had a fairly brilliant style long ago, when he was content to write mildly erotic novels of modern England, like Felix, for instance; but it was not until this author had sought for inspiration under sunnier skies and produced, two years ago, The Garden of Allah, that he really found himself as an impressionist of the first class. Some may not care for Hichens, purely as a novelist—the reviewer does not, for one—but there must be few indeed who do not feel the witchery and charm of his style, especially as evinced in his descriptions of nature and life in the south.

The present novel, A Spirit in Prison, is a sequel to that somewhat morbid yet powerful study of contrasted temperaments, The Call of the Blood. At the close of the earlier story we may remember how Hermione, the young English wife of the fascinating and irresponsible Maurice Delarey, having cut short their Sicilian honeymoon to hasten to the bedside of Emile Artois, the Frenchman so long devoted to her, and mistakenly supposed to be dying, returns hurriedly to Sicily on the news of her idolized husband's sudden death. The widow, rightly or wrongly, was spared a knowledge of the facts of the tragedy—viz.: that Delarey, of remote Sicilian ancestry himself, having trifled in his wife's absence with the affections of a pretty peasant girl, had paid the penalty for his infidelity with his life at the hands of the contadina's father.

Blindly, almost obstinately, idealizing the memory of her unworthy husband, Hermione consecrates herself to widowhood.

In A Spirit in Prison we meet the poor lady again, seventeen years later. She is living on an islet in the Bay of Naples with Vere, her sixteen-year-old daughter. Artois, now sixty years of age and a resident of Naples, is still the devoted friend of the widow. He and Caspare, the faithful Sicilian servant, religiously guard the dread secret, known apparently only to themselves. Ruffo, a handsome fisher lad, who is actually the half-brother of Vere, exercises a mysterious influence over both Hermione and her daughter. Slowly and painfully the realization of the humiliating truth is brought home at last to the mother through the unconscious agency of the boy, and when full knowledge comes she is driven almost insane with anguish.

The closing chapters are intensely dramatic, but, the mists of a mistaken idealism having been swept away, we may hope that the somewhat morbidly inclined Hermione will find real marital happiness with her loyal friend, Artois. A Spirit in Prison is scarcely a pleasant tale, and not one of its characters is convincing. Hermione hugs sorrow to such an extent that she becomes simply tiresome, Vere is merely a nebulous creation, while Artois is almost too good to be true. Nevertheless, this novel of 664 pages is eminently well worth reading because of its marvellous word paintings that leave upon the mind of the reader the most indelible impressions of the exquisite fascination of that incomparable Bay of Naples.

FAIRY PLAYS FOR CHILDREN. By John Jay Chapman. Moffat, Yard & Co. $1.00 net.

Plays for children are always welcome, and the "Cui bono?" of the Evening Post's weary reviewer of this particular collection is easily answered. In many cities the need of children's theatres has long been recognized. If we desire to train our audiences to appreciate good plays we must begin their education early in life. The success of Miss Herz with the children of the congested districts of lower New York has created an interest in the work and shown its practicability. When you can persuade boys to travel for an hour or more through a blizzard to attend a performance of some fairy play at a children's theatre simply because they get more for their money than they are apt to do at the more accessible theatres presenting sensational melodrama, you have made a great stride toward the betterment of public taste.

Therefore Mr. Chapman, with his Four Plays for Children, seems to be decidedly on the right track. The subject matter of these little dramas is such as children perennially enjoy. Wicked queens, lost princes, magicians, fairies, peasants—they are all there; and if one reader may object that the combination of these elements in Mr. Chapman's plays reveals no striking originality, another may effectively answer that the children would not feel at home if they did. There is much that is charming, fanciful and poetic in the plays; and in the character of Francesco the saving grace of humor has its innings. We doubt, though, if a boy could be found to act that rather difficult part. Christmas in Leipsic, the most subtly human of the plays, awakens the same doubt. A boy may be able to act the character of an old man, but he could hardly be expected to interpret that of an old man pretending to be a child.

MODERN MARRIAGE AND HOW TO BEAR IT. By Maud Churton Brady. Mitchell Kennerley, New York. $1.25 net.

This is alternately trivial and serious. Perhaps the worst indication of the book is the frequent quotations from Oscar Wilde at the heads of chapters. The late Mr. Wilde, whatever else we may say for him, is not to be accepted as a serious social philosopher. The author seems to take it for granted that we are coming to a time when the legal conditions of wedlock will be altered in some way or other. Doubtless they will, and should; but we are perhaps very remote from the time when monogamy and something like permanency will become things of the past. Whatever instinctively lawless persons may be saying or thinking, and whatever modification we may make as to the laws of divorce in the direction of freedom in breaking the marriage relation, the man and woman of to-day on the average seem to be taking an entirely wholesome and natural view of the marriage relation. The girl of fourteen who rejected the suggestion that she prepare herself for some gainful occupation by saying, "All I want is to be the mother of a husband and three children," is generally thought to represent the average aspiration of her sex. Husbands and wives seem to be less likely in the future to have the relation of lord and subject, but the essential loyalties of the marriage relation are likely to be improved rather than injured by a change in this respect.

The author's chapter upon the limited family must be accepted in the light of the average man's and woman's experience. Most of us know that our childless friends are apt to be the most disappointed of our acquaintances, and next to them, on the average, are the parents of a single child. Miss Braby's book is quite worth the time that one may give to read it, for it is not only amusing but is likely to be improving.

THE NEWEST BOOKS

President Butler of Columbia University, in accordance with the convention which requires a new book of a university president every little while, gives us The American as He Is (The Macmillan Company, $1.00 net), which is made up of three addresses delivered upon special occasions. Dr. Butler discusses the American as a political type, the American apart from his Government, and the American and the Intellectual Life. In the first of these addresses he appears too exclusively in his character of an academic person. It may be taken for granted that learned gentlemen sitting comfortably in their studies and never going out to come into close contact with their fellow Americans who work with hand as well as head, cannot solve the social problems of to-day or to-morrow. Dr. Butler, by the way, discovers an ideal citizen in a Cabinet officer who earned encomium for his skill in contriving means to keep certain high financiers out of the jails that ought to have gaped for them. In discussing the American apart from his Government, Dr. Butler is broad enough to recognize that the typical American must be sought not in the great cities of the Atlantic coast but rather in the small cities and town of the middle west. Such an opinion from such a man is a most hopeful indication. Those who read his discussion of the American in the Intellectual Life will find their attention most concentrated, perhaps, upon his enumeration of the half-score great men that we have thus far produced. Such an enumeration, which omits Mr. Edison, Henry George and Walt Whitman, is likely to be unsatisfactory to many men of widely different temperament and conviction. Dr. Butler's little book as a whole is temperate, interesting, instructive, but one cannot feel that it is entirely sincere.

The Rev. Lyman P. Powell, who has written a temperate book on the Christian Science movement, and who has himself gone into the so-called Emmanuel movement of the Episcopal Church, now writes a slim volume called The Art of Natural Sleep (G. P. Putnam's Sons, New York), in which he undertakes to give definite directions for the wholesome cure of sleeplessness. He discusses briefly the subject of sleep, undertakes to indicate the value of drugs in aid of sleep, to explain the method of removing physical causes of insomnia, gives general directions for cure, secondary aids to sleep, the plans of some specialists, the Emmanuel method, and indicates specific treatment. He also discusses the co-operation of the patient with the "healer," and gives illustrative cases of cure. Mr. Powell's book is designed to appeal not only to the orthodox who can accept fully the Emmanuel method with its appeal to faith, and its rhythmic reiteration of semi-ecstatic statement of doctrine and belief, but to any one who is willing to seek serenity of mind and healthful physical movements in aid of sleep. The phrases that are commended for repetition according to the Emmanuel method, suggest the orphic utterances of mystics generally, but it is easy to believe that such repetitions may be soothing. Possibly the repetition of almost any gently rhythmic verse not of strongly intellectual or passionate significance might be found helpful to the sleepless.

A little book published by The Library Shelf of Chicago is called by the author, Melanie Alice Weil, The Book of My Heart. It is a very agreeably decorated volume made up of aphorisms based largely upon the Scriptural advice, "Judge not, that ye be not judged." In other words, it is a book urging Christian charity. It also urges self-reverence and the active exercise of whatever faculties God has given us. The lesson of charity in the broader Christian sense is certainly one that cannot be too frequently taught, though even human judgment of others has its place in the scheme of things and tends toward the perfecting of the race. The philosophy of charity, beautiful though it be, is not the entire philosophy of life.

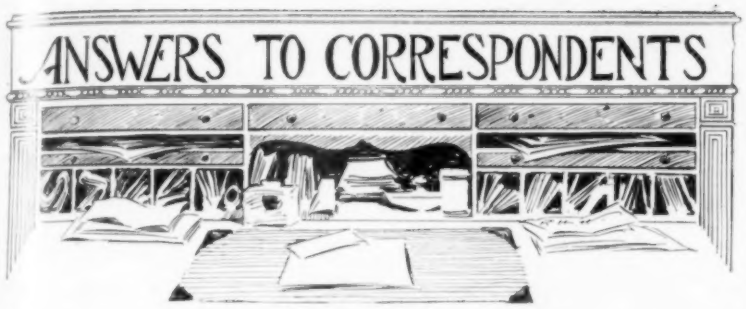
RECENT FICTION

The Last Voyage of the Donna Isabella (A. C. McClurg & Co., Chicago, $1.50) is another of Mr. Randall Parrish's melodramatic romances. The story begins in his favorite South America, but the action occurs mainly at sea. There are dreadful dons, a wicked British earl, his lovely countess, a sniveling rogue, and of course the autobiographic hero. If you like that sort of thing this is just the sort of book you'll like, but if you demand probability, and a little relief in the form of humor in your melodrama you'd better go elsewhere. It should be said that the lurid and tasteless coloring of the frontispiece are alike unjust to the illustrator and to Mr. Parrish.

Mr. C. Hanford Henderson's The Lighted Lamp (Houghton Mifflin Co., $1.50) is agreeable and not unprofitable reading; that is, if one is content to regard the story in the light of a literary Baedeker. Regrettably, the author seems to have been obsessed with the idea that he must be psychic and restrained in his treatment of the characters and of their relations to each other. The physically frail and intellectually transcendental young hero, falling heir to a small fortune, leaves his desk in a Boston counting-house and seeks experience in the larger life abroad. There are some delightful incidental descriptions of Southern Italy, where Robert Pendexter gets mixed up in two successive love affairs, which rather strangely affect this super-sensitive youth and result eventually in a tragic climax. Mr. Henderson writes with a fine sense of literary style, and entertains the reader at times with a delicate and gently ironic humor, but somehow one is not the least impressed with the inner motive of the story.

An up-to-date tale of scientific marvels, that suggests a blending of Jules Verne with the more modern H. G. Wells, is The Man Who Ended War, by Hollis Godfrey (Little, Brown & Co., $1.50). A mysterious individual, whose identity is cleverly concealed until the end, writes to every ruler of importance on the two hemispheres as follows: "If you do not disarm and declare peace your battleships shall be sunk and your fortifications dismantled." Naturally this impertinent communication excited but a slight and transient interest in the various state cabinets until the unknown began to make his threat good. At this critical juncture stepped in two energetic and clever young dabblers in chemical science, who, with the aid of a very charming young woman, started out to investigate the source of a power so tremendous that it dissolved in a twinkling armored battleships. The story sets forth how navies and fortifications alike were destroyed by the wholesale until the nations had perforce to come to terms. The element of romance introduced by the author is both superfluous and tiresome, but otherwise the tale is vigorous and fairly plausible.

ANSWERS TO CORRESPONDENTS



FEES

ANY reader can obtain from Vogue an answer to any question as follows:

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(2) Answers to questions of limited length, and unlimited as to time of answer, will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Two-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

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RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

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(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

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VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

MISCELLANEOUS

SKAT PROBLEM (W. S. E.)

TO W. S. E.—In Skat, V. holds Jack clubs, Jack spades, 7 clubs; Ace, King, Queen, 9, 8, 7 spades; 9 hearts. Mittelhand and Hinterhand pass. Which is better judgment: for Vorhand to announce Grando, or to play Gucki Grando in the hope of arranging his discards to make Schneider, thus increasing his count from 60 to 64?

Ans.—This question names a situation frequently arising in the game. The sure Grando in hand is a profitable game. Why, then, lose a sure count for an elusive hope of gaining a paltry 4 points? If the Skat cards prove disappointing, the count is only 48. V. would thus lose 12 points in an unreasonable endeavor to gain 4. If there are Aces or an Ace and 10 of the same suit in the Skat, Vorhand may have Schneider without the turn, and a Schwarz might be the result of a Gucki. But it is wiser to leave such possibilities to chance, than to endanger the count in hand.

There are risks in Skat, but they are founded on reasonable chances, not simple luck; and the player who cultivates the habit of trusting to the latter will find himself out-played in the majority of cases.

REMOVAL OF STAINS (J. R.)

What will take tea stains out of linen, and ink stains as well?

Ans.—Tea stains usually disappear when boiling water is poured through the linen, but if they prove obdurate, rub in a little powdered borax and pour on more boiling water. A still better method is to sprinkle the stains first with borax and soak in cold water before using the boiling water. To remove ink stains, pour on a small quantity of milk, slightly sour. Rub vigorously, and the stain will soon disappear.

DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

SLEEVE LENGTH (S. C.)

WILL the short or elbow sleeve be worn in lace blouses or on any gown whatsoever? And is the plain, tight-fitting tailored long coat worn this season?

Ans.—The short elbow sleeve is not considered really fashionable, except in the case of very elaborate lace waists. For the ordinary waist, a long, narrow sleeve coming well over the wrist is worn. The plain, tight-fitting tailored coat is worn, but it must be very long, and the sleeve should have very little fullness.

COMING-OUT RECEPTION DRESS (B. B.)

Is a soft pink satin made with train the proper thing for a young girl of nineteen to wear to an afternoon (coming-out) reception?

Ans.—If the young girl is to receive with the debutante, a soft pink satin made with a train would be quite proper for her to wear, but if she is merely to attend the reception, she should wear an elaborate afternoon gown, with a hat. Nearly all gowns for afternoon wear are made with long sleeves this winter.

CORRECT FOOTWEAR (M. N. K.)

We do not think patent leather shoes with white kid tops are good style with a black broadcloth gown, nor would we advise gray suede tops unless you wear them with gray gowns only. We advise a patent leather boot with a black kid top.

ETIQUETTE

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

USE OF COAT OF ARMS OR CREST (M. S.)

THE coat of arms in gold is used on china by members of the nobility in foreign countries, but we consider in this country that the use of the coat of arms except on very large pieces, such as silver trays, large silver pitchers, platters, etc., is too pretentious to be good taste. If in this country you use the coat of arms in gold only, it will give more or less the effect of a trade mark. If you decide to use the coat of arms for this purpose, by all means have it carried out in color, but we consider it far preferable to use the crest only. Have this done on the china in colors with a rim of gold on the edge of the plate. Whether you use the crest or a monogram is entirely a matter of personal preference—there is no reason for not using the crest if you have a right to it. A small coat of arms embossed on the note paper is used by many people, though for this also we prefer the crest, to be used in white, colors, silver or gold, as you prefer.

RESPONSE TO A TOAST (T. S.)

There is no conventional form of response to a toast. As your son has been asked to respond to a toast, the subject of which has been furnished him, he should write his response, or at least the heads of his discourse, so that he can make it appear extemporaneous, but there is no set phrase that is used before the speech. Of course it is usual to say something by way of introduction, but that depends upon what the man said who made the speech to which your son is to reply.

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DESCRIPTIONS OF PATTERNS.

NO. 1411.—Opera cloak of silk cachemire in mandarin yellow, lined with cream Liberty satin and having a turnover collar of cedar brown velvet, bordered with cream satin which is braided in gold metallic thread. Mandarin silk tassels and silk cord buttons and frogs trim. The materials required to make this model in medium size are 3½ yards of silk cachemire, 40 inches wide, ¼ of a yard of velvet, 24 inches wide, 5 yards of gold thread, 9 yards of satin, 24 inches wide for the collar border and lining, and 6 cord buttons and frogs. This pattern is cut in 5 pieces.

1412.—Evening coat of supple satin in rosewood pink with loose, flowing sleeves, weighted by self tone tassels, and a deep square collar. The sleeves and collar are bordered with an applique of panne velvet in elephant gray and this may be finished with an edging of silver thread, if desired. Two gray, satin-covered buttons fasten in front. The capuchon hood which is made to match, is of rosewood satin, tied with velvet ribbon. It is attached to the back of the coat so that it may be thrown back when not in use. The materials required to make this model in medium size are 4½ yards of satin, 40 inches wide, 1¼ yards of panne velvet, 20 inches wide, 2 pieces of silver thread (24 yards), 2 yards of velvet ribbon, and 9 yards of silk, 24 inches wide, for the lining. This pattern comes in 6 pieces.

1413.—Light, draped summer cape of pale heliotrope chiffon cloth, lined with pale green chiffon cloth, giving a changeable color effect. A long piece of the heliotrope chiffon is drawn over the shoulders where it is held in place by two cord buttons, falling down in back in bournous style. The ends which hang in front are finished with twisted cord buttons. Plaits are deftly laid at the shoulders under the drapery, and the bottom of the cape is shaped in points. The ends of drapery which hang down in front are weighted with heavy ornaments of self-tone cords, giving a tassel effect. The materials required to make this model in medium size are 6 yards of heliotrope chiffon cloth, 40 inches wide, 4 yards of chiffon cloth for the lining, 0 inches wide, and 4 cord buttons. This pattern is cut in 3 pieces.

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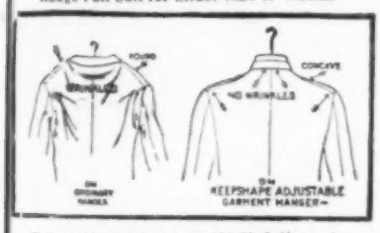

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.....

Bust..... *Underarm*.....

Waist..... *Hip*.....

Length from Waist to Knee.....

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